



"TRABAJANDO HONESTAMENTE" PHOTO BY JORGE ZEPEDA

THRIFTY JR. CALLS IT QUILTS

by Adrienne Y. Brazelton

At Ribaya, president of the Mission Merchants Association, is angry that he didn't get a chance to save jobs by participating in Thrifty Jr.'s decision to close its 2456 Mission St. drugstore, as announced at the beginning of August.

"I just hate these big chains moving in to inner-city neighborhoods and then pulling out at the first sign of trouble," says Ribaya, who owns The Taming of the Shoe across the street from Thrifty's. "It's not what the Mission needs right now."

Seven years ago, Ribaya recalls, the chain requested and received the Mission Merchant Association's help in promoting Thrifty's entrance into the area.

"Now," Ribaya says indignantly, "Thrifty just decided to move out!"

Ribaya says a memo sent by Thrifty to the association cited three main reasons for the closing: theft, poor financial performance of the store and seismic upgrading.

But, he adds, "My main suspicion is that it's just basically cost-cutting."

Jim Nikas of the Mission Masonic Lodge Hall Association, which owns the store's Mission Street building, was baffled by Thrifty's decision. The seismic retrofitting hadn't even been discussed, he said.

"Why would they leave when, according to their manager [Chris Scott], their business has been growing every year?"

Apparently, Scott told Nikas that the store's business had grown 75 percent over the last three years and has been serving as many as 2,000 people a day.

However, Ribaya contends, Thrifty began having problems only after the chain switched managers about three years ago — from Bill Davis to Scott, who "never attended any [merchant association] meetings and has never been active at all."

Ribaya thinks a manager who more active-

ly addressed security measures could have combatted the theft problem. He named Thrifty's competitor, Walgreen's at 16th and Mission Streets, as a model.

The manager there, Michael O'Brien, said modestly, "There's no doubt that Mission Street has more than its share of problems with theft, but the security guard and metal detector go a long way to deterring it."

Ricardo Noguera, director of the Mission Economic Development Association, suggested another tactic could have been used as well, saying, "I think poor service can lead to pilferage."

He explained that some "wrong-minded" customers who are left waiting at the registers while employees stock shelves might just walk out with the goods.

More staffing might have solved that problem, Noguera said, but a large turnover of staff became the norm after the management changed.

Noguera suggested the closing may have been a result of Thrifty's recent consolidation with Payless.

O'Brien also looked at the chain's bigger picture. "I think they had problems with corporate decision-making," he said, noting that the chain has changed presidents several times during the last few years. "I don't think San Francisco fits in their plans altogether. It was probably the right time for them corporately."

Thrifty's corporate representative and local management did not return repeated phone calls.

Following close on the heels on last month's firings of 235 Sprint workers, nearly all of them Mission residents, the Mission Street Thrifty Jr. departure is especially damaging to the area's economy.

Ribaya commented that the Thrifty's store at Market and Church Streets will soon be closing — not relocating — because the Safeway store in an adjacent location has expansion plans.

HOUSING PLANS FACE OPPOSITION

MISSION HOUSING, NEIGHBORS CLASH OVER PROPOSAL FOR 21ST AND SOUTH VAN NESS

by Victor Miller

Another proposal to create affordable housing has been met with some determined opposition from surrounding neighbors. At an August 9th meeting attended by over 100 Mission residents, Mission Housing and Development Corporation (MHDC) unveiled plans to construct 30 low income units on the site of a vacant market and laundry at 21st and South Van Ness. Opinion ran about 2-to-1 against the proposed \$6.5 million development where 4-bedroom apartments would rent for from \$241 to \$422 a month. Ten of the units would be reserved for persons with HIV/AIDS.

Neighbors had a variety of concerns; most objections focused on the density of the three-to four-story project which would include ten 2-bedroom, thirteen 3-bedroom and seven 4-bedroom apartments, for a total of 87 bedrooms. Critics of the housing say this will translate into 200 occupants and an automobile population far exceeding the 22 to 30 off-street parking spaces MHDC has planned.

MHDC Executive Director Daniel Hernandez told the News that MHDC's other buildings show an average occupancy of 3.3 people per unit regardless of the number of bedrooms, though he estimates it will be slightly higher at 21st and Van Ness, possibly with a total occupancy of 112. Narrowing this considerably broad range will be a key factor in the planning and design phase of the development, which is still six to eight months away from any review by the City Planning Department.

This is the second MHDC project to come under fire in recent months. MHDC's plan for combined housing and refugee services at the site of the Good Samaritan Center on Potrero near Army St. has been fiercely resisted by neighborhood activists for over a year. A legal challenge to this venture was recently defeated

but will undoubtedly be appealed. Hernandez feels the reason for the intense opposition to Good Samaritan was MHDC's failure to meet with the community before preliminary plans had been already drawn up.

However, in attempting to rectify this situation by meeting earlier on in the process with residents adjacent to the 21st and South Van Ness site, a different set of problems have arisen. At the August 9th meeting, neighbors criticized the low square footage per unit, which conjured up the image of cramped, unattractive apartments. Objections were also raised about design plans that included uncontrolled open space, the cause of innumerable crime problems at Housing Authority buildings such as Bernal Dwellings and Valencia Gardens. Square footage per unit is still under consideration and Hernandez insists: "There will absolutely be no uncontrolled open space in the final design."

Holding a community meeting while still in the beginning of the planning process may have seemed prudent given the Good Samaritan experience, but with no definitive plans to present, MHDC was left to weather a stormy sea of speculation about exactly what the finished product would be and how it would impact the surrounding area. On the other hand, had MHDC presented even partially completed plans, the accusation of railroading the project through would have been the major point of contention. The accusation was made anyway.

Other questions about the project centered on the ten units reserved for people with AIDS. One speaker at the meeting theorized that these apartments would go to Americans of African descent who contracted the disease through intravenous drug use and they would attract other drug users to the area. Another man wanted to know why all the units

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FESTIVAL DE LAS AMERICAS

by Alana Herron

Just when it seemed like street fair season was over, it is time for the annual 24th Street Festival de las Americas. Unlike years past, this year's fair, held on September 18 from 10 am to 6 pm, will be produced without funding from alcohol or tobacco companies.

The fair is the Mission's way of joining the eight Latin American countries in celebrating their independence at this time of year: Mexico, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Chile and Brazil. As one of the fair's organizers said, "The Festival de las Americas is the way in which we join the Latino community in celebration and commemoration; [it is a tribute] to the spirit of our ancestors, but it is also a celebration of our achievements and our hopes for the future."

It should come as no surprise that the fair will be held strictly on 24th Street (between Bryant and South Van Ness). It is sponsored by the 24th Street Merchants Association and produced by the Mission Economic and Cultural Association (MECA). "The two organizations will work hand in hand to honor these eight celebrating countries and to showcase the beautiful 24th Street corridor," said MECA of Patricia Aguayo.

Several stages will be set up to provide nonstop entertainment. Two bands scheduled to perform are Banda Movil, a Mexican pop group, and Los Fugitivos. Highlights also include folkloric dance; salsa and five local artists, who will demonstrate their work and the creative process involved in producing it.

"Like last year we are going to have hands-on demonstrations. An artist from Ecuador ... brings her loom and teaches everyone how to weave," said MECA organizer Gloria Tanner.

No San Francisco fair would be complete without international cuisine; this one will include all the favorites: ceviche, tacos and tamales de elote. There will be games for kids and, of course, face painting.

Several of the booths have to do with this year's theme: Youth and Business. According to Jennie Rodriguez, president of the 24th Street Merchants Association, the theme was

chosen because of the merchants' desire to involve youth in the community's economic development. The theme was not chosen merely to give Mission youth a break from the usual criticisms aimed at them by the community; the fair is celebrating that many youth are working very hard and taking responsibility for their lives. By acknowledging that young people are not merely selling drugs and being violent, the Association hopes to encourage their support in the neighborhood and to motivate their further efforts to help the community solve its problems.

MECA will do this by providing booths for various agencies that work with youth. Young people will also be employed in the fair itself in a variety of capacities — from working as security guards to providing entertainment.

Explains Rodriguez, "The Merchants Association wants to take the time to acknowledge their [the youth's] efforts, and we have the opportunity to do this. We also want to make merchants aware that they are the ones who have to give the youths a chance and get them involved. Various groups such as Arriba Juntos, Youth for Services, groups like Brava ... groups working with youth in performing arts ... they are already doing this. And then you have groups like the Mission Language and Vocational School, who pay kids to study because they are at risk; and groups like the Mission Credit Union, who help the kids make a budget ... all of these groups are so important. We have to remind the merchants that we are the adults and we have to lead."

It is fortunate that MECA and the Merchants Association have chosen such a vital theme, because this year's fair is presenting a new challenge. While the fair is drawing larger crowds — thousands of people from all over the Bay Area — placing an additional financial burden upon the merchants, organizers are trying to limit the funds they accept from tobacco and alcohol companies. Since the community is increasingly concerned about the problems dependence on these substances causes, they have chosen to try and curb their own dependence on these companies. Hence, they are downsizing the fair. "We are trying



No street fair is complete without the face painting booth for kids.

this year to devote our efforts to the concept and planning," Rodriguez said.

Because of the tight financial situation, the fair has taken shape at the last minute; for that reason, with only three weeks left, the entertainment lineup remains to be confirmed. For certain, it will have a youthful focus and local flavor. No Tito Puente this year; but most

likely, this year's celebration will turn out as all that the organizers have planned: "A brilliant collage of Latin cultures that showcases colorful costumes, traditional and modern music, fascinating exhibits and a bounty of flavors."

For more information call Gloria Tanner at MECA 826-1401.

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SEEN ON THE STREET

These are some of the hundreds of photographs sent anonymously from a variety of sources to Mission Police Station in the last month. The News, through a well placed source, was fortunate enough to obtain this representative sampling of what officers at Mission Station are now using as probable cause for search. All photographs appear to have been taken on 16th St. between Mission and Valencia. Exactly what activity individuals pictured above are involved in is impossible to say but the area in question has frequently been the locale for heroin trafficking.

THE RAT PACK PLAGUE

DEJA VU

by Victor Miller

We've run this story before: drug dealers take over a piece of local real estate and make everybody's lives miserable. In 1992 the action centered around Dolores Park, where dozens of dealers had set up shop and were engaged in constant violent exchanges with one another and with park neighbors. Angry residents were repeatedly told the same thing by various city officials: "The problem is serious but we just don't have the resources to handle it; our hands are tied by the courts and the jails are full."

On August 26, 1992, Susan Finnegan openly pointed out a local drug dealer to police; he was questioned but released. Shortly after 1 am on the morning of August 27th, her 19th St. flat, from which she also operated a day care center, was hit by two fire bombs. No one was hurt, but in the wake of the subsequent public furor the resource\courts\jail problem seemed to disappear and rapid progress was made in reducing the dealing and related violence in Dolores Park.

This was not such good news for Mission Playground, where the whole ugly crew of thugs migrated almost immediately. In January, 1993, angry neighbors met with Police Chief Tony Ribera and demanded to know when the war zone conditions in and around Mission Playground would be ended. Ribera said it would take six months to get the situation under control.

Less than 24 hours after this meeting, 82 year old Ellen Monzoni was viciously attacked and permanently disabled in broad daylight just half a block from the Mission Playground. Once again there was tremendous community outcry and once again the dozens of drug dealers that had terrorized the area were miraculously dispersed within a few days.

HOTSPOT 1994

This year the pattern is repeating itself in an even more blatant concentration along 16th St. between Mission and Guerrero. Fifteen to

twenty heroin dealers each with three or four associated flunkies have set up shop. Completely out in the open, apparently unconcerned that everyone can observe the minutiae of their operations, this uncamera-shy bunch has established itself in ratpack groups that have intimidated store owners and caused many people to give 16th St. a wide berth. The same frequently but futilely voiced outrage that was heard at Dolores Park in 1992 and Mission Playground in 1993 now echoes down the 16th St. corridor as community residents and businesses find themselves besieged.

We are fast reaching the point, where, once again, some shocking act of violence will bring the situation to a head. The dealers have already dealt the street a major blow by driving Bell Bazaar out of business. The stationary store, which opened in 1908, was the Mission's oldest continuously operated enterprise. The U.S. Post Office which was located in the back of the store was also lost to the neighborhood when Bell Bazaar shut its doors in the fall of 1993. (Jack Broder, who had operated Bell Bazaar since 1974, died of a heart attack earlier this year.)

FELONIOUS COMMUTERS

16th Street has been colonized not by yuppies or downtown developers but by a sleazy band of commuting hoods, who, in stylish cars, drive into the city from the peninsula cities of San Carlos, Redwood City, and Mountain View. The seized cars of arrested 16th St. dealers have been registered in these municipalities and police assume this is also the source of supply. Like other businesses in the city, the 16th St. dealers find BART proximity to be a major asset. Although many of the heroin customers are San Francisco residents, a large portion of them, like the dealers, commute into the area to score. BART has been a plus to 16th St. commerce, in a way that its planners never imagined. Then there are the young kids from the Burbs — Concord and Walnut Creek and the like — who cruise by in

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MISSION BROADSIDER BY ANDY SOLOW

CHIVA, CHIVA, CHIVA

After changing Police captains at Mission Station nine times in the last ten years and declaring war on crime at least six times during that same period, you can still buy some of the best heroin available in California on the streets of the Mission District of San Francisco. The only thing that ever seems to change is the location of the heroin market and the method of sale.

In January of 1994, the News ran a story with a headline identical to the one above. During the period from January 1 through June 30, 1994, the San Francisco Police Department has made 853 narcotics arrests in the Mission Police District, a figure surpassed only by the Tenderloin. But, roughly 70% of those arrested were never prosecuted and the street sale of heroin and cocaine continues virtually unabated.

Even more ominous, if all crime is considered: for the year ending in 1993, there were 3,943 Police reports filed in the area bounded by 15th, 19th, South Van Ness and Valencia streets and over 5,000 police reports have been filed in the Mission Police District this year to date.

According to Captain Gregory Corrales, head of the SFPD Narcotics Division, the biggest challenge for the criminal justice system is jail overcrowding. Corrales doesn't see this as the District Attorney's fault. "The system is not prosecuting people that it would otherwise

be prosecuting if the jails were not full. It's really frustrating to make an arrest for the sale of narcotics only to discover that the guy is already on probation for three other sales. Street dealers are making a lot of money with comparatively little risk. Even if they do get caught, chances are they are not going to do any time. If it was up to me, these guys would be in State Prison the first time that they violated probation."

CAPT. SANTOS' VIEW

On Monday, August 8, I spent a couple of hours with Captain Joaquin Santos at Mission Police Station. The preceeding week, officers working out of Mission Police Station generated a stack of booking slips at least 4 inches thick plus over 100 police reports for the weekend of August 6 and 7 alone. Captain Santos was personally involved in at least 30 arrests on August 4 and 5. The list of alleged crimes for that week includes: strong arm robbery, possession of heroin and cocaine for sale, assault with a deadly weapon — butcher knife, domestic violence — false imprisonment with robbery and battery, armed robbery with gun, robbery with vicious dog, assault with deadly weapon on MUNI bus — 8 juveniles arrested, hurglary, resisting arrest with a concealed gun, resisting arrest with battery on a police officer, armed robbery with bottle, drinking and drunk

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THE GRASSROOTS REPORT BY D. MICHAEL SPERO

LIFE IN THE WAR ZONE

The 24-hour drug market around 16th and Mission Streets takes a toll on residents, businesses and social services. Renters and homeowners face daily violence and uglification of the environment. Businesses have their clientele frightened away, while drug-inspired robberies pose a constant danger. Community-based treatment centers suffer because their clients have to walk a gauntlet of drug-sellers to get to their programs.

Each of these groups struggles to cope in their own way. "Crime in the neighborhood really affects our residents," says Jorge Solis, case manager at the Dolores Hotel. "It can be very scary for them to go to the store or cash a check. We have shootings, people dealing and using. It's definitely tough for people who have had substance abuse problems themselves."

The Dolores Hotel on Woodward Street is home to 54 formerly homeless people who have problems with mental illness. These vulnerable folks have begun organizing. They're creating a client council to make decisions about Hotel life. They go on outings, hold parties and work together to fix the place up. A Project SAFE representative makes presentations once a month on avoiding violence. For safety, residents now accompany each other through the neighborhood.

Lack of safety threatens the very existence of small businesses. "I feel really apprehensive," says one store owner, too apprehensive to give his name. "The dealers can be really hostile." The drug trade frightens customers away, and addicts commit crimes ranging from armed robbery to walking into a restaurant and taking money off the tables.

Many business owners have joined residents, artists and service providers in the 16th Street Neighborhood Revitalization Association. Their approach focuses on stressing the positive aspects of the community. To address substance abuse, they will hold a health and safety fair as part of their October community celebration.

Many of these individuals and groups also participate in the 16th and Mission Community Safety Mini-Task Force. The Task Force is pushing for more police to give Mission Station the resources to suppress the drug trade. "They need the full staffing of 125 officers," says Task Force coordinator Ethel Newlin. "They're spread too thin."

The Task Force will also hold two community conferences on crime-related issues. On August 30, at Horace Mann School, they

will lead a discussion on a proposed curfew for youth, which may be impractical at this point. "There's not enough places for kids to go," says Newlin. "We may have to find creative funding for more recreation programs first."

State law PC272 holds parents responsible for antisocial activities of their children. At a September 27 meeting, the Task Force will ask neighbors if they want the law enforced, along with another requiring youth arrested for graffiti to do community service cleaning it up.

Although the number of dealers on 16th Street clearly drops when police activity increases, some activists believe enforcement-based approaches don't really work. Richard Marquez of AYUDA works with homeless substance abusers, day laborers and others who spend their days on the street. "The real problem is the City's revenue is being raided by corporations, depleting money from treatment and prevention," he says. "You have to look at the political economy of San Francisco."

Many of the adults buying drugs on Mission streets have held jobs and supported families, according to Marquez. They lost those jobs and their homes due to the City's shift from a manufacturing to a service economy, and, "If they don't have a support network they fall through. The answer is employment and housing development," Marquez says. "More blue uniforms won't solve drug addiction when people don't have a job, a place to live, or available treatment programs."

One program that may address housing and drug abuse focuses on Single-Room Occupancy (SRO) hotels. The 1,700 Mission SRO residents are the consumers who support the drug market here. As many as 80% are substance abusers or in recovery. SRO owners have historically ignored the problems as long as the rent was paid. But an innovative program is bringing tenants, owners, and service providers together to improve SRO living conditions and help residents stay off drugs.

"They've identified some things that will help," says Robin Snyderman of the Mission Housing Development Corporation. "What people do in their rooms is their business, but each hotel needs clean and sober common spaces. And owners need to apply a better selection criteria for new tenants."

Although many owners have been slow to participate, this community-based approach may be the best hope for reducing drug sales. "If housing can create a culture that supports people not using drugs," says Snyderman, "that's certainly a big help."

Leonard Bernstein wore khakis.



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CHIVA, CHIVA, CHIVA

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in public. No wonder they don't have time to chase the drug dealers off of 16th Street.

WHY SELL DRUGS ON 16TH STREET?

Santos, an immigrant himself, noted with considerable frustration that most of those arrested for street sales of narcotics are in the country illegally. "The vast majority of immigrants present in the Mission are not involved in illegal activity. In fact, many of the immigrants living here have been requesting Police assistance and offering to assist us in our efforts against the street dealers. But, the bottom line is that seven out of ten people that we arrest for selling dope in the 16th and Julian area (and 7 out of 10 in the Dolores Park area) are undocumented. Even though arrests are being made, there is nobody to hear the cases and no place to lock up the people that are convicted. The word is out: Come to America, break the law, pay no fine because you have nothing, and do no jail time. What do you think would happen to Andy Solow if he sold dope on a street corner in Mexico?"

WHAT WOULD IT TAKE?

According to Captain Santos, in the current environment on 16th Street, there is so much drug dealing going on that police officers can't stay in the area for more than five minutes without making an arrest. Once they have a prisoner in custody, the officers must transport the prisoner to Mission Station for booking, leaving their beat unattended for at least an hour. Santos says that if he had a dozen extra officers, he could leave some on continuous patrol in the area and within a

couple of weeks, the dealers would find other locations and methods that are not so blatant.

CPOPELOPS

A few years ago, the City fathers were calling this idea the CPOP program. I guess what they really meant was that as long as nobody is dealing drugs on the street corners in Pacific Heights, there's no need for a CPOP program. Who cares if someone's house gets firebombed or if some little old lady ends up brain dead on the sidewalk outside a neighborhood park in the Mission. We can always pretend that we didn't know things were so bad, blame the Police, and then pretend that we are going to do something about the problem.

So, after more than three years of continuous complaints, Mission Station is still roughly 20 officers short of full strength which should be a minimum of 125 officers based on the number of calls for police service and arrests being made in the Mission police district.

As long as people continue to buy drugs, someone will always step forward to sell them. Maybe this country should give up the war on drugs, make all of the drugs legal, and give them away for free. The result might be a lot of dead drug addicts. But, at least we would have plenty of money available for drug treatment programs to help the people who didn't OD and addicts wouldn't be running around the City mugging little old ladies and stealing everything that isn't nailed down just so they can pay for their next fix.

All we do now is build more jails.

DEJA VU

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cars, having gotten the word, even across the Bay, that 16th St. is the place to cop Chiva, the street name for heroin.

PACK ANIMALS

Local youth can and do get in on the action as lookouts, runners, and general gophers, but most of this work is taken up by older burned out users, commonly called hooks. These are the guys who mumble, "Outfits, outfits, outfits," as you pass them on the street. An outfit is a syringe, needle, and the essential odds and ends of shooting up. The hooks connect the dealer with the customer, and sometimes serve as mules keeping possession of the drugs when the dealer for one reason or another feels it is unsafe.

When a single transaction involves the dealer, the hooks, a lookout, and one or two customers, the whole sidewalk can be taken up and only the most foolhardy soul is going to nudge his way past this little coterie of commerce.

Exactly how much a physical danger the ratpacks pose is difficult to say. The intimidation factor created by four or five hard-nosed types grouped together seems to have made the use of guns less necessary and therefore less common. Observers of this subculture also theorize that dealers know being busted on a weapons charge could, even in San Francisco's revolving door criminal justice system, carry some real jail time and have opted for the labor intensive ratpack business style. This, of course, can change and change quickly.

No modern business can survive without a good communications system and the 16th St. dealers are no exception. Between Albion and Capp St. along 16th, a stretch of only two blocks, there are a total of 25 pay telephones, a concentration that is probably unmatched anywhere in the city. Aggressive phone sales people and businesses gullible enough to buy their pitches have created a communications-friendly environment for dealers. Efforts to have pay phones switched to call out only are thwarted by the fact most of these guys have pagers. A bicycle messenger system is also in evidence, giving dealers quick access to inventories that are sometimes stockpiled a few blocks away.

While heroin dealers share some characteristics of legitimate businesses, they do not

share local merchants' concerns about an understaffed police district or overcrowded city jails. The current group of dealers on 16th St. seem to thrive on arrest and the very brief period of incarceration that usually entails.

Some of them have even managed to make more money from it. A common practice is for dealers to carry a number of small balloons of heroin, and occasionally cocaine, in their mouths, spitting it out when a buyer comes along with some the cash.

Such dealers, when arrested, often have time to swallow their stash. While waiting in jail for the almost inevitable release, they can sometimes retrieve their merchandise when it comes out the other end in the truly disgusting but descriptively named process: "picking up sailors from the submarine." The recaptured wares are then tidied up a bit and marketed within the jail, where the going price is even higher than on the street. They're dirtbags but they're adaptive dirtbags.

The only bright spot in this picture is that these people are truly disloyal to their own kind and, when facing hard time in state prison, half the time will inform on their friends to save themselves. Persistent pressure from Mission Station is beginning to make this happen at an increasing rate, so it's possible some of the ratpacks will devour themselves.

OUT OF CONTROL

Clearly the situation is out of control and has been for sometime. It is not realistic to expect that the drug problems of any inner city neighborhood are ever going to be permanently done away with or that a high-handed, moral stand about legalization is going yield results before large portions of our community are overrun by lowlife scum. But it seems reasonable that some variation of the state of harm reduction be implemented here. In the two instances in 1992 and 1993, drug dealers were able to dominate a highly visible portion of the public life of the Mission until one of our neighbors was the target of a brutal and cowardly attack. It should not be necessary that somebody be killed or maimed before effective action is taken; we should not be required to offer a human sacrifice just to get a tolerable degree of public safety. It is realistic to expect that the Mission receive a fair share of city services and resources to run the ratpacks off of 16th St. and prevent them from controlling any other part of this community.

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SNAP SHOTS

By Robin Snyderman

as inspired by Snap the Wonder Dog

GIVING PAW

If you've been to a meeting with Snap the Wonder Dog, you know that she gives a lot of Paw. It's a disturbance, I know, but it's her way of Seeking Attention when she feels she needs it. She Gives Paw. It's direct. It's strong. It says, "Hey. I require something of you. Give it to me."

I consider this gesture a pretty basic communication skill, albeit annoying at times.

TEARING IT UP

Some dogs never learn to Give Paw. Nearly my whole neighborhood was kept awake last week, for example, by the Rotweiler next door. He was howling, yapping and Tearing It Up in his back yard. He's big and loud and no one likes to hear him. . .not even the family who feeds and shelters him.

I'd love to teach this dog how to simply Sit Down and Give some Paw. . .but I don't trust him.

Can you cultivate communication skills with someone (dog or human) if you don't trust them?

SITTING DOWN WITH THE AGENCY

This is the challenge facing the Mission now on various fronts: Can we establish agreement on critical issues facing our future? Can we communicate with people and agencies with whom we disagree, and sometimes even disrespect? If so. . .HOW?

Perhaps you've already heard about the "exploratory discussion" held at the Victoria Theater on August 18th. It was the follow-up to a similar gathering held at the Mission Neighborhood Health Center in July. The goal was to examine what it means for any (or all) of the Mission to be designated as a survey area by the Redevelopment Agency.

Pretty potent stuff no matter which way you look at it. Those who take a historical view look to the Agency's reputation from the 60's and 70's: lots of desecration and displacement. A woeful misuse of powerful tools. Those focusing on recent Agency achievements in other neighborhoods and/or future projects in the Mission see valuable tools and resources that our neighborhood can use in revitalizing its vacant theaters, rundown commercial strips and slum housing.

Unfortunately, if you did hear about the August 18 meeting from someone who was present — you probably learned that the turnout was low, that outreach was lamentable (not even the New Mission News, Horizontes, or many folks who signed-in at the previous meeting received announcements), and that several Mission loyalists felt upset with both the City (for under-serving them) and their neighbors (for under-appreciating them).

It's all true. Nonetheless, the evening contained some poignant moments. For me, the meeting peaked when one hostile Mission resident demanded that Redevelopment Agency staff answer, "Why should we trust you?"

The response from staffer Bob Gambel? "You shouldn't." And the response from those in the audience? Total silence. . .for at least 5 seconds, until he went on to clarify who he thought we must trust. "You must develop a process that works for you," he explained, one that the Mission as a community can agree upon.

SITTING DOWN WITH EACH OTHER

While such advice rang true, it became slightly easier to imagine after Ray Colemanar and John Elberling of the South of Market Problem Solving Council (SOMPSC) shared some pertinent experience about their community process, and why it works for them. For starters, SOMPSC was formed before the

Redevelopment Agency entered into dialogue with those who live and work in the South of Market. In 1987, the SOMPSC began pulling the community together to agree upon goals and priorities. In 1989, after the Loma Prieta earthquake, the Agency was asked to help SOMPSC and the community realize the dreams already agreed upon.

Another poignant moment in the meeting occurred when Ray Colemanar explained that, in the South of Market, recommendations are not made to the Agency unless there is consensus among the SOMPSC. When asked to list the criteria for participating in the SOMPSC and to define consensus, Colemanar explained that the Council was open to anyone interested, and that consensus is defined as "unanimity." Nervous laughter filled the room. In our neighborhood, people asserted, this would be impossible.

TEARING UP EACH OTHER

Indeed, this concept of unanimity and cohesion is pervasive. It is noteworthy that the two major newspapers in our neighborhood seem not only to be covering the same news stories, but also to be arriving at the same analysis of these stories — independent of each other. The common theme? The need to communicate constructively.

Case in point: Both the New Mission News and Horizontes have been following the joint venture created between the Good Samaritan Family Resource Center and Mission Housing Development Corporations to develop a new family resource center and 20 units of affordable family housing.

Both papers covered the twelve public hearings before four different commissions and the Board of Supervisors, and the outpouring of public support for the project. Both papers also noted the persistent obstructionist tactics utilized by a handful of opponents at every juncture. The case finally was pushed to

the superior court, and on August 10th the Judge ruled unequivocally in favor of the project, stating that "this is not a marginal case." On Friday, August 19th, the opponents from Inner Mission Neighbors nonetheless filed an appeal.

Victor Miller, Editor of the New Mission News hones in the critical issue. "If people are going to be this vicious and this divisive over a single project, the prospects for accomplishing anything major are pretty poor. . . . Nasty neighborhood infighting should be avoided at all costs."

Juan Pifrare, Editor of Horizontes agrees. "Because we haven't been able to agree on a plan or an agenda, we can't get [Redevelopment Agency] money. . . . There are groups such as the Inner Mission that are self-serving, and only interested in their own little properties and turfs. They don't represent the community, and are constantly obstructionist. They are against affordable housing, anti-immigrant, homophobic. . . and very divisive."

When reminded of a July article in his colleague's paper (See "How the Mission Voted," New Mission News), Pifrare further pointed out that "Mission voters are not represented by these obstructionist tactics. Mission voters are pro-renter, progressive and have compassion for affordable housing and those with special needs and different backgrounds."

It's way too easy to separate ourselves from a perceived bad guy. . . and place blame. The Obstructionists or the City? Non-Profit Agencies or people without pooper-scoopers?

But as a community, we deserve better and can accordingly work a little harder at pulling together, and not ripping apart.

With paw, persistence, and practice, even Snap the Wonder Dog can peacefully meet her needs. Imagine what we might pull off as a neighborhood. . . with a little patience, respect, and cooperation. Isn't it worth a try?

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A FEW WORDS ON THE RECENT UNPLEASANTNESS

by Victor Miller

In case you were away this Summer and missed all the excitement, the San Francisco Bay Guardian launched a nasty and sleazy (even by Guardian standards) attack on the 11 neighborhood newspapers, including this one, that make up the San Francisco Neighborhood Newspaper Association. The cause of the Guardian's wrath was their discovery that Association members had been meeting with and getting advertising money from the Committee on Jobs, a political lobby for San Francisco's 23 largest employers. This was really no secret since we have been running JOBS ads for a couple of years now, usually but not always as co-sponsors when we could arrive at a mutually agreeable message. But the Guardian, experiencing either a slow news week or an unusually virulent outbreak of political correctness, decided to play this up bigger than the discovery of extraterrestrial life.

The cover story of the July 13 SFBG started off with the usual sensationalistic headline, "Hostile Takeover," followed by a preachy piece about how big business seeks to influence political decisions by giving out money, hardly a revelation, just the typically-Guardian tedious overtreatment of the obvious. They did have some gee whiz copies of internal documents from JOBS that looked impressive but had actually already been published weeks before in Larry Bush's "Citireport", a superior newsletter on city politics. The Guardian team that put the story together nonetheless referred to it as investigative reporting and editor Brugman, getting really full of himself, even compared it to the Pentagon Papers.

Some of the documents the Guardian had obtained from Bush alerted them to the fact that the neighborhood papers had been meeting with JOBS for the past couple of years and getting ads as a result. The Guardian ranted and raved that the neighborhood papers had been "bought off" and "co-opted" and, in a pretty stupid arithmetic mistake, blew up the amount of JOBS-related corporate ad revenue by 500%. They made considerably less than an honest effort to get our comments beforehand — the New Mission News was in fact contacted when the "Hostile Takeover" issue was already at the printers. Of course, when you're engaged in a smear campaign against someone, the last thing you want to hear is what they

have to say. The Guardian's blatant bit of libel was not supported by a shred of evidence that the editorial view point of single paper was any different than it had been before the JOBS ads ran.

David Ish, editor of the New Fillmore, brought up this very point at a workshop on libel shortly after the article appeared. According to Ish, the attorneys conducting the workshop admitted the neighborhood papers had a good libel case against the Guardian. They did so rather unenthusiastically since it was a Guardian sponsored workshop and they were the Guardian's lawyers. This has given all us injured parties pause to consider the sticky issue of a drawn out legal battle.

The Guardian, probably feeling the weakness of its position, published, after some delay, the angry letters of response from neighborhood papers, including the New Mission News, in its August 3 issue. There was also a weak and whiny but failed attempt to substantiate the original charges and a revisionist view of the affair by Tim Redmond, who was willing to allow that maybe all the neighborhood editors were just blindsided dupes and not corrupt tools of evil plutocrats. I think I prefer the latter libel. In the same issue, political activist Sue Hestor officially expelled all SF Neighborhood Newspaper Association members from the progressive movement (the horror, the horror).

It seems to me the Guardian resents the fact that smaller grassroots papers do not mirror exactly its editorial point of view on every issue and, being the type of conspiracy oriented publication it is, the Guardian has created a JOBS/neighborhood paper plot fantasy to explain and discredit dissenting opinion. In a televised debate on this whole mess, Martin Espinosa, one of the Guardian "investigative" reporters covering the JOBS story, gave as the sole evidence that neighborhood papers had been bought off his failure to find sufficient criticism of the Pelosi Plan for the Presidio or enough articles critical of JOBS members in the neighborhood papers. (The New Mission News and other neighborhood papers have in fact been quite critical of UCSF, which was until recently a JOBS member.) The line of reasoning here is: since the neighborhood papers have not pursued the same issues in the same way as the Guardian, the only explanation can be that we are the paid agents of The Conspiracy. This is the Neo-McCarthy mumbo jumbo of the politically correct high sheriffs of the 90's.

HOUSING

CONTINUED FROM PAGE ONE

couldn't go to people with AIDS. One woman wanted to know how AIDS patients would fare living in a development without on-site professional care.

One million dollars of the funding for the 21st and South Van Ness proposal comes from a Federal fund called Housing Opportunities for People with Aids (HOPWA), which is administered by the City. (An additional \$1.5 million comes from the Mayor's Office of Housing and \$3.18 million comes from private investor tax credits.) This would be the first project to utilize the HOPWA funds for new construction. A failure of housing groups and AIDS groups to coordinate efforts left the 1992 and 1993 allocations unspent. AIDS tenants would be referred from a number of different health care facilities and would therefore be linked up with care services, even though no on-site services are to be provided. The San Francisco Aids Foundation has endorsed the project.

Hernandez claims the building's tenants

will, like tenants of other MHDC housing, reflect the demographic characteristics of the neighborhood. He said 87% of the applications for apartments in another MHDC development, currently under construction near 16th and Valencia, have come from Mission residents.

MHDC anticipates 96% of the development budget will go to San Francisco firms and 70% to minority-owned or women-owned enterprises. Hiring of local residents during construction will be maximized by working with Mission Hiring Hall, whose Residential Hiring Plan calls for apprentice construction jobs for all trades.

Nonetheless, density and design issues can be expected to fuel a heated debate about the plan for 21st and South Van Ness. Over the next few months, MHDC is going to have to do some extremely tough negotiating with community residents to avoid another protracted political battle and challenge in the courts. An enormous banner at the August 9th meeting asked for contributions to an opposition war chest and several thousand dollars have already been pledged.



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GANGSPEAK NEW IMAGES

Que vivan! We must survive, homeboys and homegirls. We are the dreams, we are the vista de Aztlan. We are the creators, and innovators of the movimiento. We must change our future by working on the present. Our past has been death and our present death. So now with the "187 propositions" and the "3 strikes your out" bill cracking down on Latino/Chicanos, we must create, innovate, and survive. We are the future, but we are destroying our minds, bodies, and souls with ignorance. Please, I beg you to seek out KNOWLEDGE! Our enemies have shut us up and are about to shut us out. But we must find a way to dig for the truth, our future, and our own unity.

If unity between rival gangs is the answer, then "Orale, esta firme!" I don't say unity is our only answer, but it is our most powerful weapon, because if we unite to kill or destroy an image of another race and oppress them, then we are only doing what is put forth to us in the savage brutality that occurs everyday in the streets of San Pancho (San Francisco), and across the nation. Only we can make grassroot solutions; we can not, and should not, wait for the government to help our cause. That is why we must build Aztlan to reward ourselves in our beautiful creations.

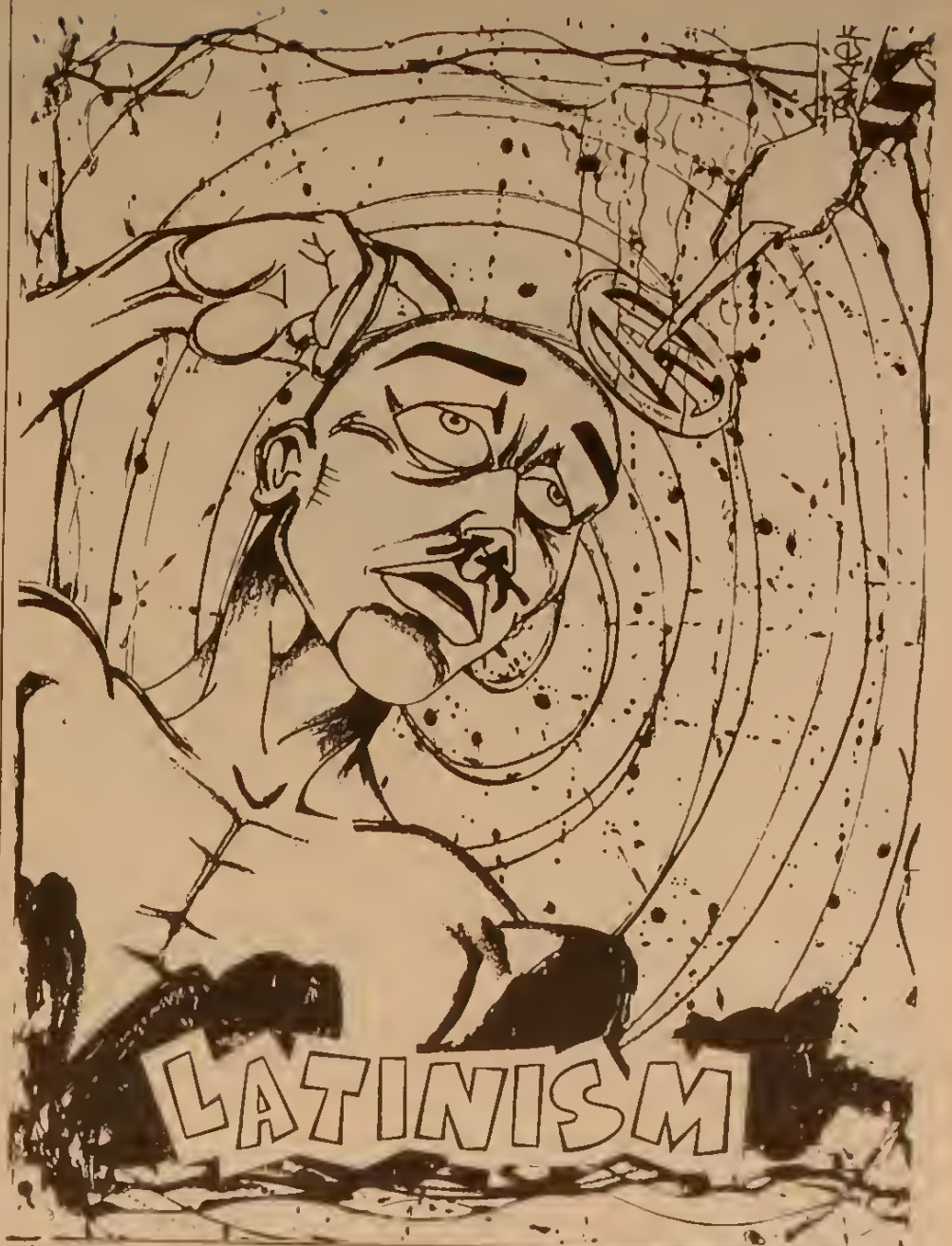
We desperately need education in order to help our carnales on the calles (streets) and in the pintas (prisons). It is essential for our young homeboys to become educated in school because they will have twice the education that others have. As the violence occurs on the streets, they will be schooled and become educated to the social problems raza has, too. Each word, phrase, equation and answer those homeboys and homegirls learn makes us

ever closer to our solution as a people.

Our predecessors have struggled through many racist and discriminatory policies and they have achieved many valuable and imperative rights and freedoms, but there is much more work to be done. Sometimes I believe our carnales/carnalas forget that there was a time we could not go to the same schools as others or sit at certain places, or drive in a certain area because police officers would arrest and beat our people. I sometimes think that people take the freedoms for granted so much so that they can fight each other because of STUPID ASS COLORS and forget that we are still considered second-class, wetbacks, and foreigners to some people in Amerikkka. My brown people hold me back more than any Anglo does by not uniting. Rights and freedoms are only part of our new struggle: the real problem is ourselves.

If police harass us, its only because we've earned it by doing nothing on the streets but claim. WAKE UP! Be part of the solution to the problem, not more of a burden to our carnales. If a homeboy sits outside with his colors on and claims his rag, then he is saying to society: I am a drug dealer, thief, and a killer. If he is or if he isn't, those things don't matter. The point is the image he portrays when he's there. If he is, then it only makes the so called experts correct in their thinking that all our people are savage. It is that image that police see and nothing else. It is that cold-hearted image that society sees and nothing else. That image has killed homeboys because they play into those harsh, real, deadly roles. People play into those images and believe it is good when in reality it is not.

What we must do is venture to find new images for ourselves. We must change if we are to survive. We must look into new ideas, traditions, and create new roles to play into. Visualize new dreams and attitudes towards each other and become truly a new people. If we disburse from the streets and reassemble in our homes to create businesses and find jobs even at the age of 15 or 16, then we are creating a new image. Then when the police come to investigate, they can no longer stop you for



claiming that old image because you have changed it. We will have justice on our side protecting the common man, protecting us from our racist oppressors. If we don't do this, we will continue in our trend of "you kill my

brother, I kill your brother," which is stupidity on our part because your brother is my brother and we are "RAZA".

BY ROBERTO ELIGIO ALFARO



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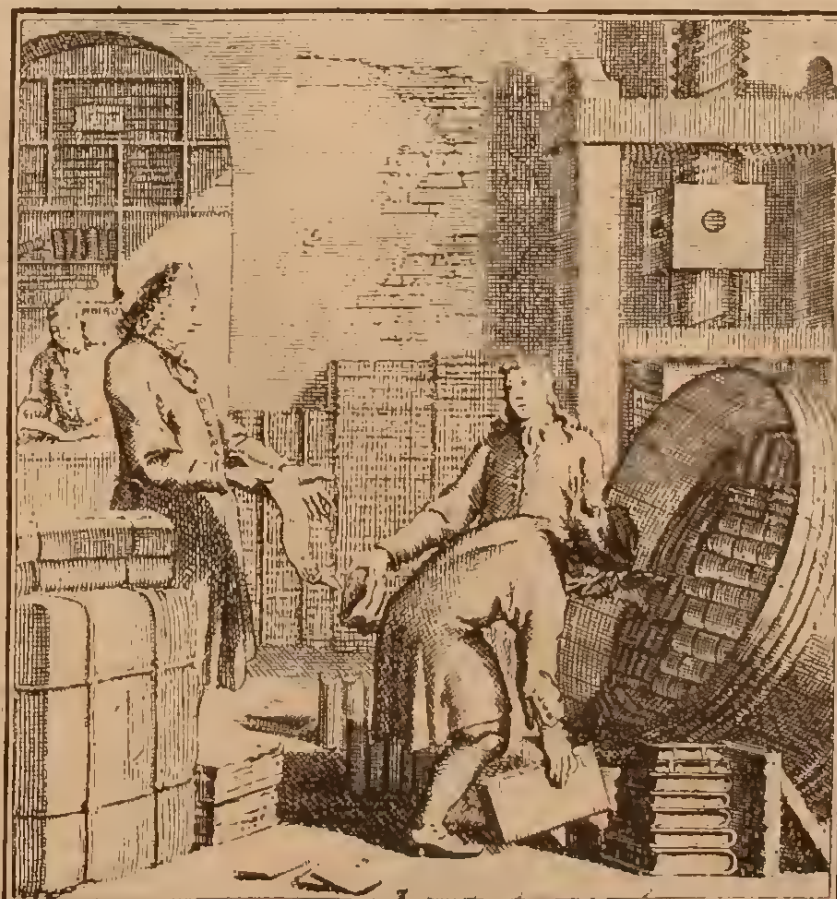
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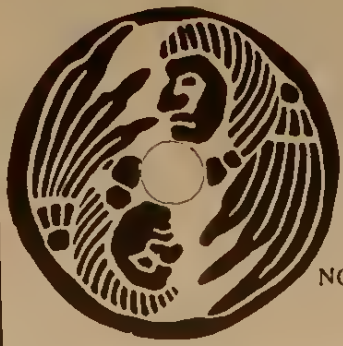


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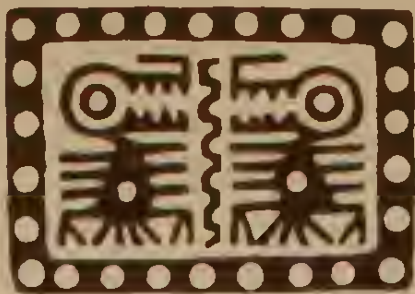
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AMERICA 502

NOTES ON THE 502ND YEAR OF THE OCCUPATION

BY ROSE ARRIETA



FESTIVAL CINE LATINO!

Cine Acción presents the second year of Festival Cine Latino! at the Center for the Arts at Yerba Buena Gardens on September 23-25. Fourteen programs over three days will explore the rich and diverse cultural experiences of Latinos. This film festival includes documentary, fiction, and experimental films and videos from the U.S. and Latin America. Some highlights include Alma Perdida (Lost Soul), a gritty short on a Puerto Rican teen who struggles with his heroin addiction; No Hay Vuelta Atrs (No Turning Back), a close look at the Zapatista resistance in Chiapas; Davi Against Goliath: Brazil Cain, a documentary narrated by Davi Yanomami in his own language describing the 1993 massacre against the Yanomami community where dozens of his people were killed; all the way to a look at the art of the lowrider in New Mexico in Spreading Beauty Wherever I Go. While there are a fair share of film festivals around the nation, its rare that films that reflect the

Latino experience are shown. Says Cine Acción Festival Director Jennifer Maytorena Taylor, "Our film festival is trying to represent what's now about a third of the population in California. There are many Latino realities and many ways of expressing those realities. We show Latinos rooted in their culture. It challenges the status quo."



LATINA THEATRE LAB

It's rare to see Latinas cast in leading roles and when they are, many times the roles are one-dimensional and stereotypical. For five Bay Area Latinas, the lack of substantial roles was such that they formed their own group: the Latina Theatre Lab. The group says they intend to fill the void of "positive and empowered Latina women" in theater and bring "Latina sensibility and voice" to every role they create.

The group, Wilma Bonet, Juanita Estrada, Jaime Lujan, Dena Martinez, and Tessa Koning-Martinez, will write, act, direct, and produce their own work. The group also plans

to offer development of younger upcoming theatre artists. According to the Non-Traditional Casting Project statistics, 1.2 percent of total Equity roles for the 1990-1991 season went to Latina actresses. Or, 43 out of 4,162 nationwide. "After years of running into each other at auditions, competing for the one part earmarked for a Latina actress, we wanted the opportunity to finally work together," they say. For more information, call Latina Theatre Lab at (510) 658-4543.



PEÑA DEL SUR MUST MOVE

Peña Del Sur has been a favorite place for folks to catch some good music or listen to good poetry for quite a while. Located on 22nd street in a primarily residential area, the place is hard to find unless you know exactly where to go. But now, Peña Del Sur is looking for a new home. In October, Peña Del Sur will have to move from its current location, so the center is kicking off a fundraising campaign. The center is accepting donations of not only money, but also art objects for an auction. If you have anything to donate, call Alejandro Stuart at (415) 550-1101.



OCTOBER FESTIVE FALL ON 16th STREET

The 2nd Annual 16th Street October Celebration, a month long celebration opening October 1 at 8 pm with 'KANDYLAND', sizzling '90's Vaudeville variety at the Victoria Theatre, a majestic local landmark. Tickets available after Sept. 1.

On October 15th the Columbia Park Boys & Girls Club will welcome the 16th Street October Celebration Health and Safety Fair, a "pathway to health for all members of your family" designed as an interactive exhibition featuring blood pressure testing, diabetes testing, sign ups for UCSF mammography unit at Mission Neighborhood Health Center on October 28th, children's safety issues and more...for both English and Spanish speaking participants. Please come!

Our celebration continues with an historic walking tour from 10-12 pm on October 23rd highlighting many landmark sites of our richly architectural neighborhood and culminating in a slide show/presentation of historic images of

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Topping it off will be our closing Halloween events...spooky ghost stories at Ti Couz Creperie for adults and children alike and Halloween films and a costume contest at the Roxie Cinema. Ooooooh! Boo! Boo! Come and join us for the month, meet new people, discover what's good around here and Happy Autumn! For more information please call Anita Correa 863-7576 after September 1...All festivities are sponsored by The 16th Street Neighborhood Revitalization Association, an ad hoc group of neighbors, local artists, friends and business people interested in supporting friendly commerce, arts, theater, and healthful living along the 16th Street Corridor.



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Neighborhood BEAT

Photos and text by Eugene Kettner

DIAMOND CHAMPIONS



The Mission Playground Bulldogs with coach Nick Jacoban.

The Mission Playground Bulldogs is a softball team of girls ages 12 to 15. They just won the citywide championship after clobbering five other teams, all sponsored by the city's Park and Recreation Department.

This is the second year that the Bulldogs competed in the summer softball league. Last year, they finished fourth and didn't make the playoffs. That makes this year's championship all the more sweet. According to team coach Nick Jacoban, the Bulldogs had the best pitcher in the league in Cecille Guevara, and

an outstanding defensive leader in Danabelle Trono.

The Park and Recreation Department sponsors both a spring and a summer league for girls. Spring playoffs are from April through July 1. Summer playoffs start in July and go through August. Practice for next year's team starts this September, and takes place once a week at Mission Playground. All skill levels are welcome. To sign up, call 695-5008 and ask for Nick Jacoban.

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Three organizations, Pesticide Watch, the Sierra Club, and the California Public Interest Research Group, conducted the survey in Sacramento, the Bay Area, and the greater Los Angeles metropolitan area. Stores were rated on three criteria: the amount of safe (that is, chemical free) fresh produce, the number of safe grocery items, and the best programs for promoting and independently testing food items for pesticide residues.

Not surprisingly, natural food stores did best in the survey. Supermarkets that did not

specialize in natural (that is, pesticide free) food did less well. Food clubs, and high volume package stores like Costco, were the big losers.

Most of the produce at Rainbow is certified by independent certification boards. This is necessary because while the State of California supposedly has a board to certify food as organically grown, the state legislators have starved the board of funds for inspecting foods for pesticide residues. A state certification is virtually worthless in California.

Copies of the California Safe Food Survey are available for \$5 from Pesticide Watch, 116 New Montgomery Street, Suite 530, San Francisco, CA 94105. Their phone number is 415-543-2627.

CIGARSTOCK '94



Smoke 'em if you got 'em.

Cigar dinners have become popular events, and it's not hard to see why. Light one up in virtually any restaurant and you've signed your own death warrant. As a result, various upscale restaurants have put aside certain evenings for their cigar loving patrons.

On August 1, I attended a four course cigar dinner, complete with wine, smokes, and after-dinner coffee at George's Global Kitchen at 340 Division Street (\$70, tax and tip included). A portion of the proceeds went to the Martin de Porres soup kitchen, and the approximately seventy paying customers received Zippo lighters, engraved for the occasion with the words, "George's Global Cigar Night." Free copies of the full color glossy magazine Cigar Aficionado were also available for souvenirs.

The evening started with customers chatting over drinks on the patio in the back of the restaurant. Many people knew each other from previous cigar dinners, but newcomers had no difficulty mingling with the veterans.

Everyone had something in common. Conversations about cigars are a standard at these events, and people connect rather quickly.

Each table setting included a sealed plastic baggie with three cigars provided by Sherlock's Haven, a downtown smokeshop. At 7:15, we all sat down to eat. People smoked during and between courses. The main course was a delicious smoked duck.

While most of the crowd was male, women were in attendance. Some were smokers, some were married to cigar smokers. A few looked like they were checking out the local talent for a mate.

By the end of the evening, most of the diners were feeling no pain. The smoke, the wine, and the food all combined to produce a politely boisterous atmosphere. A number of people openly resolved to come back for the next dinner, which will be held on October 2. To get on the cigar dinner mailing list, call George Akin at 864-4224.

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ADOBE ANTHOLOGY II

by Bob Parks

"We want to publish unknown people as well as writers already acquiring notice in the literary world," says Andrew McKinley, and backs up his position as the publisher of *The Adobe Anthology*, an annual collection of stories, art, poems and essays. The anthology is published locally from the Adobe Bookshop on 16th Street and is an asset to the kind of writers McKinley wants to make visible.

At a time when publishing conglomerates

are swallowing up publishers, and taking fewer risks with lesser-known authors, small book-making ventures like Adobe's expose readers to new talent. The Mission has several small publishing houses (see article on Roadkill Press), mostly because many writers live and work here.

McKinley notes that the talent in the neighborhood was one inspiration for starting a literary and art journal. In its second year, the anthology began when editor Claudia Lunstroth approached him with the idea of

collecting the work of the people they saw every day. "Through the store, Claudia met some of the poets and writers who hang out here," McKinley said.

Lunstroth makes the final decisions about which pieces go in, but she works with input from her poetry and art editors. Her efforts make the anthology both daring and very readable. Although Lunstroth claims that there is no particular theme to the anthology, the fiction selections, for one, are similar in that they are exceptionally reader-friendly and involving stories. The anthology draws you in and sends you away with two short but disturbing pieces, with both beginning and ending stories about violence and sexuality in a child's universe.

Most of the contributors are local. Alejandro Murgula, who teaches La Raza literature at SF State, is in the anthology for the second year. He writes an amusing story about a seasoned fisherman, whose three-day adventure with a mermaid interrupts his daily routine — and creates a few questions from his wife once he returns home.

One of McKinley's goals for the anthology is a mixing of literary and visual art. Rebecca Solnit is in the book again this year. Her essay

about skin goes a long way toward a philosophy of tattoos. The anthology also contains some of the first glimpses in book form of Ashley Phelps' artwork, a muralist and member of the San Francisco Women's Artists Group.

McKinley remarked that the editors were most lucky to have an interview with acclaimed writer William T. Vollmann as the centerpiece to the current anthology. Vollmann wrote about many of the characters he met during trips to San Francisco's legions of the down and out with his friend, photographer Ken Miller. Six of Miller's photographs, with captions tying them to Vollmann's stories, are collected in a section entitled, "Ken and Bill — A Working Friendship."

A poem by Peter Money in the anthology describes the true story of a French postman who gets a notion to build a giant cathedral in his back yard. The people who put together Adobe are like that: although they have small means in the publishing world, they have created a worthy monument to an emerging scene. *The Adobe Anthology* is available for \$5 at 3166 16th Street as well as at City Lights, Modern Times, and Small Press Traffic bookstores.

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From Adobe Anthology II : Brandi and Bill (Vollman) Photo by Ken Miller



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PUBLISHING HOUSES

ROADKILL PRESS

by Bob Parks

In a cramped space with poetry books spilling off the shelves, George Tirado is busy typing on his Macintosh. He is working on the first pages of Jack Micheline's collected poems from 1954 to 1994, a book called *Poet of the Street*.

With 10 books and chapbooks (smaller-size books) in print, Tirado has had a busy six months. That's how long his small publishing house, Roadkill Press, has been turning out books of poetry. Everything is done at his office in The Stat Station on Valencia Street — from the 15-hour-a-day stints at the computer, to printing and binding the final product.

The key to running a small press is involvement in the local poetry scene. Tirado, who has read his poetry at events for 10 years, chooses the titles that Roadkill will print by going to readings almost every night. Although the Press does not accept manuscripts, Tirado is bound to hear about you if you read at San Francisco readings. "I ask for manuscripts from writers who have proven themselves with good readings, night after night."

For example, his favorite title from the Press so far is Bana Witt's *Eclipse of Reason*,

a sexy and playful collection of Witt's most recent poems. Witt read at an August benefit for Roadkill at the Yahoo Ecology Zone and can often be heard at venues around city. But unlike the performers from the faddish spoken word tours run by MTV this year, Witt earned her following through local readings and local publishing. As in Witt's case, Tirado thinks that San Francisco's brand of spoken word poetry depends on both performances and published titles.

It is difficult to get published with the major houses, who only pick up big-name writers. It is doubly difficult for poets to get in print. "A lot of publishers don't want to take chances on younger poets," Tirado says. "It's easy to print a book with the name Ginsberg on it, but if you're a young poet without a major name, the tough thing is to get published."

Using their benefit and reading in August as a sort of test for future events, Roadkill is planning to host more poetry readings in the Mission. "This is the next place, man," Tirado announces. Since poet/residents here have a legacy that stretches from the best of the Beat poets to the vanguard spoken word set, "you go to a different reading every night and have your mind blown," he says.

And having published everyone else's

books, Tirado is finally getting down to binding his own poetry in a collection called *Final Observations of a Technoshaman*. He has a reputation as a strong reader, and on the back

of his chapbook his work is described as reflecting the "urban struggle of a Chicano male." If all goes well, he should have it out by September.



Roadkillers: (L to R) Mike Shalar, Lefty, and George Tirado. Photo by Eugene Kettner

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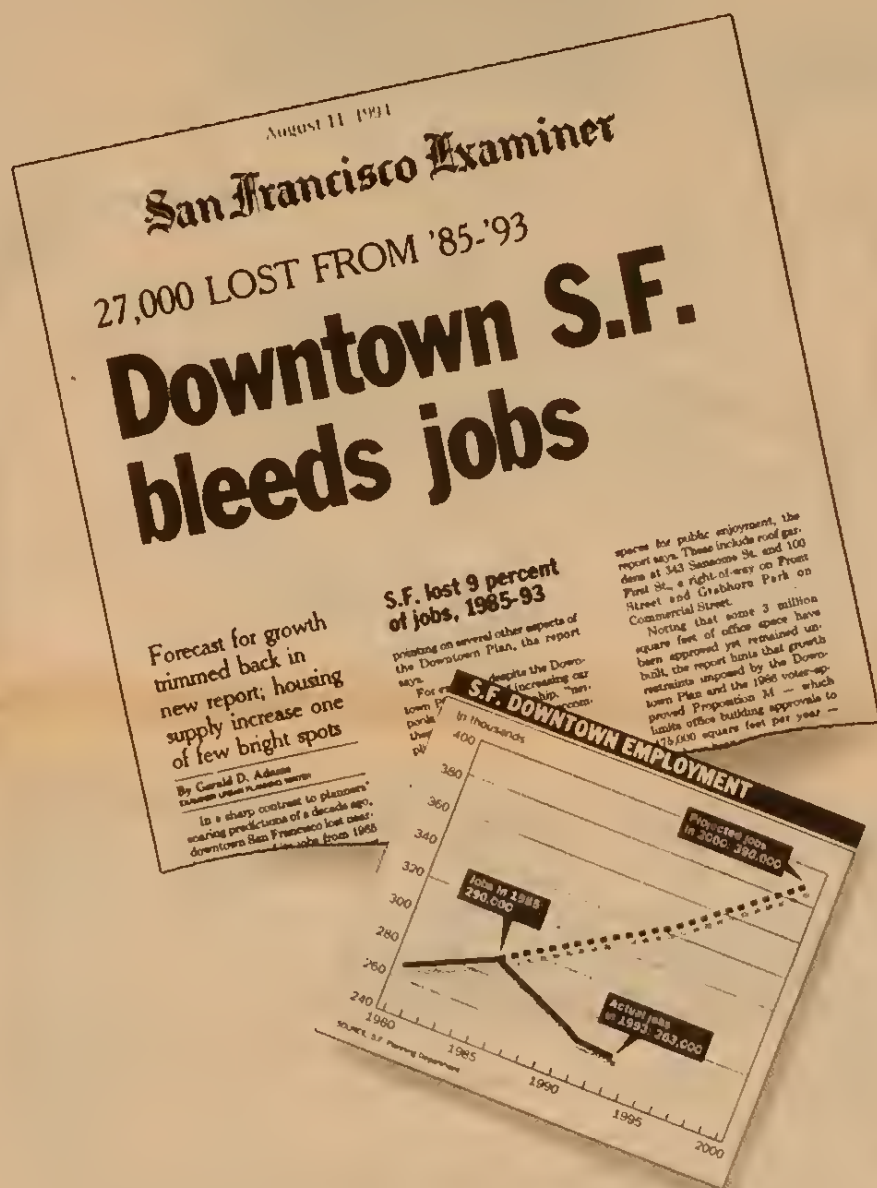
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In total, San Francisco raises about \$700 million annually in local taxes. More than 50 percent of this revenue comes from business in the form of property taxes, payroll/gross receipts taxes, sales taxes, utility user's taxes, registration taxes and other fees.

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San Francisco has suffered staggering job losses. The Downtown area — where more than half of the City's jobs are located — has lost 27,000 jobs between 1985 and 1993, according to the San Francisco Planning Department. Moreover, more than 30,000 jobs were lost citywide between 1990 and 1993.

While this job loss occurred for several reasons, the exodus of business from San Francisco is a major factor. Job flight hurts the City in many ways. It siphons off money from the local economy, costs the City tax revenue which funds public health and safety programs and robs local nonprofits of badly needed donations.

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SCOTT WILLIAMS' VALENCIA VISIONS

by Murray Paskin

The work of a single artist, Scott Williams, seems to leap out at you wherever you turn on Valencia between 17th & 20th Streets. His richly colored, idyllic, animal-filled mural greets you upon entering Clarion Alley. His lurid 40's horror movie posters and cartoons from the same period are among the many images in that style covering the awning of Leather Tongue, a video rental store at 18th street. His blown-up, B&W comic book cartoon panels fill the Burger Joint at 19th street, and right up the block, toward 20th street, the Chameleon has a mural of his in its basement lounge, and a huge canvas that dominates the street level room of the club.

Williams' art has its roots in the post-modern rebellion that reached its peak in the late 70s. It was a time when a new generation, feeling that mainstream art had become irrelevant to the changes taking place in American culture, restlessly searched for new ways of making art. An exciting development to come out of that period was the concept of appropriation and recycling of familiar images from pop culture, used quite differently from their original purposes. Williams recalls of his early art classes: "They had nothing to do with the art that was part of my daily life, the album covers, comics, the TV ads."

As far as originality is concerned, "I rarely create an image from scratch. It seems to me the height of ego to think, in our day and age, that one paints something completely original. Beside, when I work with an image, consciously or subconsciously, it changes. At some point, it becomes mine. In a sense, I possess it."

Though Williams' work has the look and flavor of the post-modern school, there's a distinctiveness to it not found in any other work of its kind. It lies in a wildly imaginative juxtaposition of disparate images and traditions that you'd never expect to see in the same space. In Williams' work, those odd combinations evoke a sense of wonder. Who would imagine a picture containing a Picasso cubist image and a Walt Disney cartoon character? This outrageous sense of play runs throughout his work.



Over the years, he has amassed a humongous collection of images, all indexed and catalogued, from a variety of sources — comics, advertising, art reproductions, encyclopedias, and even pictures found on street corners and in trash cans. He creates stencils out of many of the images and uses them over and over in different combinations. Sometimes they appear enlarged or reduced and in different colors.

His display at the Burger Joint is a dazzling tour-de-force. The mural size black and white comic book images have an all-encompassing presence. It's as if slide projectors were in the restaurant and running the images throughout the day.

A drippy, sentimental latino comic book panel containing a couple swearing undying love sits next to a lone, strong, pensive head of 30's comic hero, Flash Gordon, in profile. Shorn of setting, the image appears more like an existential tragic hero than that of a familiar cultural icon. On the opposite wall, an idealized couple from a 50's TV ad romp with their perfect looking children in their fun-filled world. Next to them, a 40's movie poster dis-

plays a sad and lonely Joan Crawford-like woman sitting in an amoeba-like bubble.

The light and frothy look belies the rich complexity of the work. For example, through the artful juxtapositions combined with the stencil effect, and the rich emotional life when taken all together, the pictures become mythic. Each of the scenes portray a specific feeling. Sadness, love, joy, loneliness, solitude, mystery fill the walls, creating a kind of emotional tapestry.

The stencils play a much larger role in the work than merely easy reproduction. The squiggly lines and odd solid shapes, from which the images and their backgrounds are constructed, are created by the use of the stencil. The result bears a striking resemblance to the detailed intricacies of Islamic design.

The stencil effect also makes the outlines of the images fuzzy. You're never quite sure where the background ends and image begins. The effect is a continuous emerging of pop-images from a dense jungle of curlicues and odd shapes. It also gives the images a vulnerable and evanescent look, as if they could easily dissolve in front of your eyes. At the same

time, there's a sense of a work having been blown apart into millions of pieces and then reconstituted into what appears before you. Here, within the form itself, a statement is made about the fragility and ephemerality of all of life. In a sense, it's like a post-modern impressionism.

His Clarion Alley mural is distinct from his other public work. There's not the tongue-in-cheek or social criticism with which Williams signature style is associated. Titled "Mission Wild Life Heritage," the idyllic scene of animals around a watering hole is even at odds with the strong inner city themes of the neighboring murals. Yet, it has a beauty and fascination all its own. For one, the stencil approach gives it a jagged look which short circuits a picture post-card appearance. For another, the coloring is exquisite. Rich, greenish-brown marshy vegetation surrounds the dominating white-highlighted, lush, pale blue water. The large variety of animals adds even more rich color. All have black in them — shading, large blocks, or flecks. The black alternates with another color in each of the animals — orange, white, maroon, yellow, gray, red. Birds, fish, butterflies dart in and around bears, lizards, bobcats, raccoons. The animation of the animals make the scene come alive. They seem, in turn, inquisitive, curious, or lying in wait for prey.

Born in Santa Barbara in the early 50s, Williams arrived in San Francisco in 1979, via Santa Cruz and Sonoma, attending art classes along the way. Prior to San Francisco, his work consisted mostly of landscape painting. After arriving here, the excitement of the new avant-garde changed the ballgame for him. "Collage and xerox art was the rage. Also, it was the beginning of the Reagan years, which was a turning point. Nice government ended with Carter. It was the year of Jonestown, the Moscone-Milk assassination. The nice, polite, mainstream art was more irrelevant than ever."

Scott Williams will be exhibiting his recent paintings in a group show at the Southern Exposure Gallery, September 2 - October 1, 1994. 410 Alabama St. - 863-2141.

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WOMEN'S BUILDING GALA AND MURAL DEDICATION



Drive down 18th Street between Guerrero and Valencia Streets and a striking mural catches your eye: the walls of the Women's Building, which celebrates its 15th birthday in September, are a tapestry of rich hues of azure, cinnamon, magenta, and gold. On this new mural, entitled "MAESTRAPEACE," are females who have held a place in history and in the hearts of women.

To celebrate the contributions of the Women's Building — a historically important community center for women and girls — and to unveil the striking new mural, a weekend festival will be held September 24 & 25.

On Saturday, September 24, a gala benefit from 7 p.m. to midnight will honor the seven muralists who have so beautifully announced the Building's presence and continuity with their art. The evening will feature an amazing lineup of talented and inspirational women performers, writers and musicians. Participat-

ing artists include Ronnie Gilbert, Linda Tillery, Cheri Moraga, Janice Mirikitani, a Bay Area women's jam, and more. The event is hosted by BRAVA! for Women in the Arts and the Women's Building. There will be food and drink on every floor provided by Eka, a popular SF chef.

On Sunday, September 25, from 1 p.m. to 5 p.m., the streets surrounding the Building will be closed off to celebrate the mural inauguration. The guardianship of the mural will pass from the artists to the community and will be celebrated in a free outdoor festival. Entertainment includes an all-star salsa band, Faye Carol, Azucar y Crema, and more.

The mural was a collaborative effort between seven multicultural, multigenerational artists and an endless flow of volunteers. The prestigious mural team includes Juana Alicia, Miranda Bergman, Susan Kelk Cervantes, Edythe Boone, Meera Desai, Yvonne Littleton, and Irene Perez.

(EX)TENDING THE HEART(H)



Guillermina Perle with the Capp Street Senior Center quilt.

by Jaime Archer

As soon as artist Josefa Vaughan moved to the Mission District of San Francisco from her home town of Houston, Texas, she started exploring to see what her new neighborhood had to offer. Almost immediately she discovered the Capp Street Senior Center on Capp Street between 18th and 19th Streets. What she found there were diverse groups of fun-loving senior citizens plus a dedicated, wonderful staff. The Center is part of the Mission Neighborhood Centers, Inc. which, since 1958, has provided services to approximately 350 seniors a year. Services include a meals program, distribution of supplemental food, social and community services, activities, health screenings, and related resources.

Vaughan volunteered to help organize a project which the participants at the Center could work on to bring them together and, at the same time, give them the pleasure of collaborating on a serious art project. After discovering that most of the people in the group had talents with needle and thread, she hit on the idea of their collaborating on the making of a large-scale quilt. Vaughan brought to the

Center half a dozen bags of cloth in a rainbow of patterns and colors and the group set to work.

Vaughan was invited to curate a show of works by those with whom she had volunteered (in particular, the makers of the Capp Street Senior Centers newly completed quilt) along with other discoveries. She was particularly charmed by the work of the young artist Andrew Hedges (only 13 years old). He had created a fantasy world in miniature out of found objects such as pieces of wire and stone, hunks of plastic and metal, sticks and glass.

The result was "(Ex)tending the Heart(h): Youths and Seniors/ Arts and Crafts in Communities," a show that ran from August 12 through the 27th at Intersection. Most of the people who had worked so hard to make the objects on display came to the opening to celebrate what they had achieved together. This happy project and show combined to make a provocative intergenerational demonstration of the vitality of expression which is critical to the health of any neighborhood. It brings a special tribute to the creative spirit of those represented by this project.

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ECO-BLITZ ON MISSION STREET

by Lisa Gonzalez

If you were lucky enough to skip town this summer, like I was, were your perceptions tested when you came back to the Mission? Red Man looks redder — new suit? Coffee at La Boheme tastes good — gone too long? The streets look cleaner!

Virtual reality overload? No, the streets are cleaner, thanks to Eco-Blitz. The City-wide pilot project mandated by Mayor Jordan and written into the Department of Public Works' annual budget attempts to focus resources and concentrate efforts to clean the city's streets in response to citizen complaints.

According to Megan Levitan, Mission District liaison at the Mayor's Office of Business & Community Affairs, the project started in the Mission because the Mayor spends a lot of time here. "[Frank] hears the complaints, sees the problems, and he said, 'let's do something and make a noticeable difference'".

The week long clean-up began on the 17th of August with crews "hitting Mission Street from all angles" in a pre-dawn blitz, Levitan said. From 15th to 25th streets, they steam-cleaned each block, including fifty feet of sidewalk at each cross street, washed out trash receptacles with super hoses, painted out graffiti, and flushed out all the sewers and gutters with a hydro-monster called a "vactor".

Much of the work was done by ten youths assigned to DPW through the Mayor's High Risk Disadvantaged Youth Program, who receive academic and on the job vocational training besides a substantial hourly wage.

Eco-Blitz isn't all giant, sucking machines and glitz; the program includes education and out-reach. Mission street merchants were contacted by DPW representatives and given

copies of new environment-sensitive ordinances that Levitan assures me will be rigorously enforced.

Levitan stressed that "the interest has to be on every level," and noted pre-Eco-Blitz happenings involving various Mission area block clubs and community groups, maintaining that all of us have a responsibility to clean up our streets. She urges concerned individuals and groups to take the initiative. "It's a quality of life issue, no matter if you rent or own," she said. "My experience [in the Mission] so far has been fabulous, primarily with renters" whom, she says, really seem to care about their neighborhood.

Since clean-up requests are handled on a first come, first served basis, Levitan suggests that Mission residents contact her directly, preferably in writing, to get the ball rolling.

You can request copies of the ordinances in Spanish or English, initiate a DPW sponsored clean-up oriented block party, find out about The Neighborhood Empowerment Program's beautification grants, or just complain, by writing to the Mayor's Office of Business & Community Affairs, City Hall, Room 156, San Francisco, CA 94102.

If you want to get an isolated graffiti zapped out, or you just want to complain (some more), you can call Henry Diaz at the Bureau of Street Environmental Services at 695-2017 (be patient for a return call, cause he'll probably be out cleaning), or you can call Levitan's direct "red-phone" line at 554-6498.

*She promises not to hassle Red Man and, well, there's just nothing she can do about the coffee at La Boheme

MENTAL HEALTH CONSUMER GROUP TO MEET

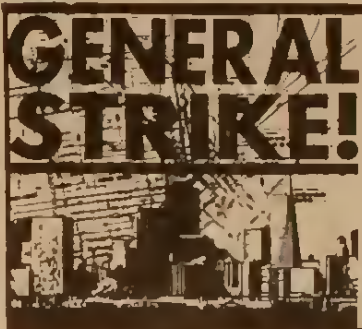
The Consumer/Family Member Housing Group of the San Francisco Mental Health Association is a group comprised solely of mental health consumers and family members which meets monthly to improve the housing situation of all mental health consumers citywide. If you are a consumer of mental health services or a family member who has an interest in special housing and would like to get involved in the consumer rights movement, this group is the place for you.

The Housing Group's first project this year took aim at people's loss of housing, pets, or possessions during a psychiatric hospitalization. The Group has proposed to the Department of Public Health that a team of two consumers be hired to work with psychiatric patients to prevent such losses. Currently,

members are preparing this proposal for submission to possible funders.

The Housing Group is also advocating for mental health consumers living in substandard housing. In this regard, the Group made presentations to three day treatment centers on illegal housing conditions and what a renter can do about them. We also distributed this information on a pocket-size reference card.

Our next project will focus on overcoming housing barriers for mental health consumers — and we need your input. The Consumer/Family Member Housing Group meets the second Thursday evening of every month at the Mental Health Association, 2398 Pine Street (at Steiner). We are actively seeking new members. If you'd like to join us, please attend our next meeting and/or call Jane at 921-4401 for further information.



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PUPUSAS

by Stett Holbrook

While the Mission District has long been the burrito mecca of the city, the lesser-known pupusa is an equally tasty area specialty. Pupusas are round, savory cakes of masa dough filled with cheese, meat, or vegetables. Masa is made from corn and is the main ingredient in tortillas, tamales, and many other Latin American staples. A pupusa is essentially a thick, stuffed corn tortilla. It takes a little time to make a pupusa as the dough has to be patted out, stuffed with a filling, and then cooked on a griddle for several minutes. The result is a golden brown slightly greasy but thoroughly satisfying meal. Pupusas are always accompanied with curtido, a spicy coleslaw mixture of cabbage, carrots, and onions.

The pupusa is El Salvador's national specialty and it pre-dates the arrival of the Spanish. It is as common in El Salvador as hot dogs in the U.S. It is eaten all over the country at any time, even breakfast. In the Mission, pupusas are available in the area's many Salvadoran restaurants or pupuserias, and in many Mexican and Nicaraguan restaurants as well.

Most often a pupusa is filled with cheese or pork. Some pupuserias offer more choices. Although not always available, loroco is a small, edible flower that makes a delicious filling when combined with cheese. Balompie (18th and Capp) is an excellent Salvadoran restaurant that offers fillings of zucchini, beans, cheese, and pork. Each pupusa is a mere \$1.35 and you can look into the kitchen and watch as your pupusa is patted and slapped into shape. If you've got the time, the pupusas at El Trebol (24th and Mission) are worth the wait. Although this Nicaraguan restaurant is

well-known for its eighty-cent pupusas, it is also known for its slow service. For those in a hurry, Canas Grocery (Valencia and 26th) offers good pupusas and a heap of curtido to go for \$1.35.

Making pupusas at home takes a little practice, but is easy to master. The following is a recipe adapted from Jacqueline Higuera McMahan. The key is to keep your hands wet so the pupusas will not dry out and crack. Keep a bowl of water nearby for this purpose.

Pupusas

- 1 1/3 cups water
- 1/2 teaspoon salt
- 2 cups masa harina
- 6 ounces white cheese (jack, fontina, mozzarella)

- 1/2 cup shredded zucchini

Dissolve salt into warm water. Stir one cup of salt water into masa. Slowly drizzle in the remaining 1/3 cup water while stirring constantly. Knead dough for three minutes, adding more water if too dry. Cover dough and set aside for fifteen minutes.

Form eight balls, saving some for patching. With wet hands, flatten a ball into a patty and then form it into a cup shape. Add a small amount of cheese and zucchini and then work the dough over the filling, pinching it closed. Pat the dough into a patty again, patching any holes that have appeared.

Cook in a lightly oiled skillet for four to six minutes per side. Serve with curtido. To make curtido, combine 1/2 cup minced onion, 1/2 cup vinegar, 3/4 cup water, 1/2 teaspoon oregano, 1/2 teaspoon chile flakes, 1/2 teaspoon each salt and pepper, and 3 cups shredded cabbage. Marinate for at least 12 hours.

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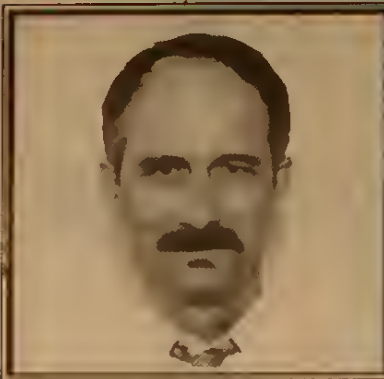


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CHIROPRACTIC NOTEBOOK

By: Dr. Ross Williams

MAN REGAINS HEARING AFTER 17 YEARS!!

On September 18, 1895, Dr. Daniel David Palmer of Davenport, Iowa, was carrying on a shouted conversion with the nearly deaf building janitor, Harvey Lillard.

During the conversation, Mr. Lillard ex-

plained that for the first 20 years of his life his hearing was normal. Then one day, he had been working in a cramped, stooped position when something "popped" in his back. Shortly thereafter, Harvey noticed that he was beginning to lose his hearing and it had become progressively worse throughout the next 17 years.

Following his natural curiosity, Dr. Palmer

examined Lillard's spine and found a painful spot where a spinal bone (called vertebra) had "popped" out of place nearly 17 years before.

Dr. Palmer suspected that there might be a connection between the misaligned vertebrae, the "popping" sensation, and Harvey's progressive hearing loss. He theorized that if the loss of hearing was caused by the vertebrae moving out of place, then a cure of the hearing problem could be as simple as correcting the misaligned vertebrae.

With a gentle push to the affected area of the spine, Dr. Palmer realigned the vertebrae, and Lillard's hearing improved immediately. This possibly was the first chiropractic adjustment.

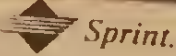
The story of Dr. Palmer's treatments spread rapidly throughout the world. His continuing investigations found that the spine is the distribution center of the central nervous system and the key to all bodily function and

activity. This is now taken as common knowledge.

Using this theory he concluded that a misaligned vertebra (called a subluxation) in the spinal column, pressing against the nerve root, could be the cause of nearly all human disease.

Spinal health care has advanced greatly in the 100 years since its origin in 1895. Scientific research has now validated all of Dr. Palmer's theories. While not every chiropractic patient can be assured the type of recovery experienced by Harvey Lillard, hundreds of thousands have enjoyed a return to natural health through the benefits of natural chiropractic care.

For answers to your questions about chiropractic, call Mission District Chiropractors at 826-1000.



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For more information call: Lucy Pineda at Mission Housing Development @ (415) 864-6432.



DANGEROUS TIMES

by Jacqueline Elizabeth Letalien

Nation states, boundaries, governments; Cubans, Haitians, Hutus, Mexicans, Bosnians; ethnic wars, illegal immigration. As Marvin Gaye sang a decade or so ago, what's goin on? Well, pay attention, folks, as vigilant witnesses. These are dangerous times. Sharpen your memories and take to heart the admonishment from the Holocaust to never forget.

The boundaries drawn to create nation states are fabrications based on certain governments' notions of property ownership. These lines are usually arbitrary, based on an agreement among a small group of property owners who divide the land according to profit resources without respect for the peoples already living on the land.

The troubles of Africa, Bosnia and Mexico are a result of this process. For example, Mexicans are indigenous to California. But decision-makers, representing governments classified as victors in a war fought for economic reasons, arbitrarily drew boundaries. These boundaries have never been drawn on any continent, including Europe, with respect for the tribes of peoples already on the land or the natural resources necessary to sustain the life of the people. No sensitivity has ever been evidenced for the interrelationships of the tribes as allies or enemies.

Immigration used to be known as migration. This migration was originally necessitated by the search for food and resources to sustain life. It is a natural circumstance of the animal species, including humans. Immigration laws were originally established to preserve nation states and, as recently reaf-

firmed by Clinton, admittance of people from one country to another has been outlawed for "economic reasons." In other words, if a people are starving to death, or mired in a poverty that endangers their survival, they still may not leave their nation of origin. Immigration laws are unnatural and are a threat to the lives of the world's peoples.

These circumstances, pitting immigration against natural law, are dangerous for another reason. When a people are classified as refugees, international law is also activated. Under international law, refugees are defined as persons without a country. As such, they are noncitizens, nonpersons without any rights under the law. Haitians and Cubans have been classified as refugees; hence once captured on the open sea or within territorial waters, they may be shipped anywhere the captor desires to ship them. The refugees have no recourse under any law in the world. They are at the mercy of their captors, unprotected.

Few people are aware of how the Holocaust happened. According to the law of the times, it was perfectly legitimate; and with the help of the bureaucracy, it was perfectly executed. It is this status of refugees as nonpersons that allowed the Nazis to legally exterminate millions of people within their own borders. The Nazi bureaucrats simply declared the targeted groups as refugees, and did the necessary paperwork to change their international status. With this, any legal protection that might have been available to the victims was removed. The Nazi government, if it had been brought to trial under international law, would have been absolved of wrong-doing because what they did was perfectly within the law.

The only reason anyone was ever held accountable for the mass exterminations was due to a revision of war crime law. This doesn't



help much because these rules of war may only be adjudicated after the fact. Victims are treated much as battered women: he threatened to kill me; oh well, sorry, we can't do anything until he actually kills you. The status of refugees in international law was not addressed. So, it could happen again; and is happening again. This time there is a very dangerous loophole: in the absence of war, refugees technically have no recourse before any law at all.

There are Haitians who have been detained for years within the borders of the United States. They have been held without

charge or crime in what can only be seen as a prison environment. Now the Cuban people have been added to the list. The U.S. immigration law has been made more restrictive. Cubans used to be able to come to this country at will; they are about to be treated just as the Haitians are, not the other way around. This is not a good sign.

How long will the nation states hold these people and deny them their freedom? Who is next? What will be the disposition of their existence? According to law as it is now, they are in jeopardy. These are dangerous times. We must be vigilant witnesses.

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— Alejandro Murguía, "Sirena"

"My knees went weak the same way they do when I'm standing before a fire and have to fight the temptation to stick my hands into the flames—or standing before an upper-story window and have to fight the temptation to fling myself onto the sidewalk below."
— Martin McGovern, "Feeling Less and More about Less: Suicide's Body"

"Who is she?" They all laughed, repeating the three words over and over again until even he realized how absurd a question it had been. Who cared who she was? Who could possibly care?"
— Martin Rowe, "Rasena"

"If the body is a world in miniature, we read its surface like a map."
— Rebecca Solnit, "Volumes Bound in Leather"

"I get so angry because I lie awake alone with God bothering me. I told myself time and time again that there ain't no old man staring down at me."
— Melissa Bertolino, "Rabbit Face"



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MISSION DISTRICT CALENDAR SEPTEMBER

FRIDAY THE 2ND

Bottomless Proers - A reading by members of Dodie Bellamy's No Bottom Line Prose Workshop. Small Press Traffic 3599 24th St., 8 pm, donations. 285-8394

Beyond The Armory V - Reception for The Clay Studio Artists' Group Show which runs through October 16. Clay Studio 52 Julian, 6 pm, free. 431-6296

Bolero Etc. - Sylvia Martins' five part Solo Dance Concert includes Mei Weng's choreography for the full seventeen minute version of Ravel's Bolero. Theater Artaud 450 Florida St., 8 pm, \$12.50. 621-7797

SATURDAY THE 3RD

"Noche Tropical" - An evening with Nicaraguan musicians Ernesto Jemenez, Fredy Martinez and Leandro Franco. Pena Del Sur 2870-A 22nd St., 9:30 pm, \$5. 550-1101

Dimensionat Animation - Live performance by those twisted puppeteers the Ranties and bizarre puppet films and videos including the censored scenes from King Kong. ATA 992 Valencia, 8:30 pm, \$5. 824-3890

SUNDAY THE 4TH

Open Mike's Sister - Open Michelle Night is for up and coming singers, musicians and performers, Old Wives' Tales 1009 Valencia, 7 pm, sign up by 6:45. 821-4675

Jazz - The Sonocentric Ensemble, Radio Valencia 1199 Valencia, 8:30 pm, 826-1199.

TUESDAY THE 6TH

Pet Loss Support Group - Moderated by Dr. Betty Carmack for grieving pet owners. SPCA 2500 16th St., 7:30 and 9 pm, free. 554-3000

WEDNESDAY THE 7TH

"The Very Inside" - Bay Area contributors to this first major anthology by Asian and Pacific Island lesbian and bisexual women, read from their work. Modern Times 888 Valencia St, 7:30 pm, free.

THURSDAY THE 8TH

"Troughle In Transylvania" - Barbara Wilson talks about her new Cassandra Reilly mystery that features all the gothic vampire hijinks that make the Carpathian Mountains such a fun place. Old Wives Tales 1009 Valencia St., 8 pm, \$3-10. 821-4675

Totally Rad - Radical Women, a revolutionary feminist organization meets every 2nd and 4th Thursday. Valencia Hall 523-A Valencia St., Dinner at 6:45 pm (\$5 donation), meeting at 7 pm. 864-1278

FRIDAY THE 9TH

Unweird Science - A reading by Ken Edwards author of Good Science, Small Press Traffic 3599 24th St., 8 pm, \$4. 285-8394

"Boys, Boys, Boys" - Performance artists Christian Huygen, Aaron Noble and Mark Pritchard get down and tear performance art a new asshole or something. Southern Exposure Gallery 401 Alabama, 8 pm, \$3-5. 863-2141

Theater of the Abrupt - The Bullins/Woodward Theater Workshop presents an evening of five short plays. Noh Space 2840 Mariposa. Call 822-7894 for information.

SATURDAY THE 10TH

Roberta D'Alois' "It Never Happened" - The action in this play centers on a family vacation gone awry and a misplaced faith in Superman cartoons. The Marsh 1062 Valencia St., 10:30 pm, \$7-10. 641-0235 Also performed on September 17 and 24 and October 1

Show Tunes - Belted out by Melissa Carey and Christian Nova. Community Music Center 544 Capp St., 8 pm, \$3-8. 647-6015

Folk Tunes - Belted out by The Dark Hollow Band. Radio Valencia 1199 Valencia St., 7 pm. 826-1199

Chilean Tunes - Belted out by Miguel De La Fuente, Mochi Parra, Mauricio Bertin and Carlos Pastor. Pena Del Sur 2870-A 22nd St., 9:30 pm, \$5. 550-1101

SUNDAY THE 11TH

Keyboard Kevin Rayhill -The pianist rocks your socks off with works by Beethoven, Haydn and Mendelssohn. Community Music Center 544 Capp St., 4 pm, \$3-5. 647-6015

Jazzmeisters - Marco Encidi, Lisle Ellis, Donald Robinson live at Radio Valencia 1199 Valencia St., 8:30 pm. 826-1199

MONDAY THE 12TH

Farsi(cal) Theater - Intersection for the Arts in collaboration with the Darvag Iranian Theater of Berkeley presents two one act plays in English and Farsi: "What is Fatima Going To Do With Her Hair This Time" and "Image Is Everything" Both deal with cultural differences between Iran and the U.S. and Iranian sexual politics. Intersection for the Arts 446 Valencia, 8 pm, \$10. 626-3311 Runs Thursdays through Sundays through October 9th.

TUESDAY THE 13TH

Edited Out - Lisa Haddock talks about her new novel based in Frontier City, Oklahoma where newspaper copy editor Carmen Ramirez investigates a two year old murder/suicide that has homophobic overtones. Old Wives' Tales 1009 Valencia, 8 pm, \$3-10. 821-46755

WEDNESDAY THE 14TH

What's In Store For Chile - Chilean writer and ex-Stanford Professor Fernando Alegria, a friend of both Salvador Allende and Pablo Neruda, talks about the future of his country 21 years after the 1973 coup. Modern times Books 888 Valencia St., 7:30 pm, \$3-5 (n.o.t. a. f.l.o.f.)

THURSDAY THE 15TH

For Backdoor Men And Women - Carol Queen and Robert Morgan present a comprehensive workshops on anal sex for both novices and enthusiasts. Good Vibrations 1210 Valencia St., 8 pm, \$20 pre-registration required. 974-8980

FRIDAY THE 16TH

Three Ring Circus - Press release for this event went metaphor happy, so it's hard to say what's up. Looks like a bunch of literary types fretting and strutting. Promised elephant smells and lady with a whip probably aren't in the picture but who knows. Southern Exposure Gallery 401 Alabama St., 8 pm, \$3-5. 863-2141

Out About Age - The opening night for this three day film and video festival of work concerning gay, bisexual and transgender youths and seniors features the screening of "Times Square", a "dyke cult classic". Roxie Cinema 3117 16th St., 7 & 9:30 pm, \$6. 824-3890

THE RED MAN TAILS

BY RIGO 94

SEVEN



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FOR THE
FLOWERS?

AND SAY
HOW LONG
UNTIL
THEY'RE
DEAD?

is DEAD?!

WELL, THEY
SHOULD LAST
YOU AT LEAST

HAPPY
FLOWERS

UNTIL
TUESDAY

I'LL BE
BACK ON
WEDNESDAY

Puttin' On The Glitz - In person Dianne Noomin to introduce the Didi Glitz dressup doll and accessories. Not to be confused with presidential press secretary Dee Dee Myers. Little Frankenstein's 3804 17th St. 864-6543

Speak Up And Dance - A performance series of dance and theater produced with guest artists by the Foot Loose Dance Movement Theater that intends to "close the space between the spoken word and movement." Shotwell Studios 3252 19th St., Also on September 17, 23 & 24 at 7:30 pm and September 18 & 25 at 8:30, \$10, 641-9461.

SATURDAY THE 17TH

Feisty Radical Nellie Wong Turns 60 - Birthday bash for the organizer, actress and writer includes a program featuring Opal Palmer Adisa, Merle Woo, Carol Tarlen, David Joseph and others plus cocktails and an Asian buffet. Women's Building 3543 18th St., Cocktails 5 pm, Buffet 5:30, Program 7:30 \$5-25 SS. 864-1278

Out About Age - (See 9\16) Tonight's program includes a free panel discussion titled "Unpopular Culture: Homophobia and Ageism in the Mass Media" at 5 pm, Prime Time: Mixed Shorts 7 pm, \$5 and "Valor" a film exploring sexual identity and Latin machismo, 9 pm, \$5. All at ATA 992 Valencia. 824-3890

"De Todo Un Poco" - Ecuadoran Galo Paz and four Andean musicians present an anthology of South American music. Pena Del Sur 2870-A 22nd St., 9:30 pm, \$5. 550-1101

SUNDAY THE 18TH

Bicycle Tour of Community Gardens - Pedal along trail of the Fall harvest in the southeastern part of town on a five hour tour. Meet at Dolores Park (18th and Dolores) 751-BIKE

Out About Age - See 9\16. Final evening's films are Insomnia: three short works about things that keep old and young up sleepless, 5 pm \$5 and Their Own Game a film program dealing with the progression of Lesbian lives, 8 pm, \$5. Both at ATA 992 Valencia St. 824-3890

MONDAY THE 19TH

THIS IS THE OPENING DAY OF KEITH MCHENRY'S TRIAL. INTERNATIONAL PROTESTS FOR THE RIGHTS OF THE HOMELESS AND THEIR SUPPORTERS ARE GOING TO BE BREAKING OUT ALL OVER CALL 386-9209 FOR THE TIME AND LOCATION OF THE ONE NEAREST YOU.

TUESDAY THE 20TH

Smut Read-a-thon For Women Only - Bring your homegrown porno or found filth to Good Vibrations 1210 Valencia, 8 pm, free. 974-8980

WEDNESDAY THE 21ST

One of a Kind - Another monthly session of the Bay Area's only open reading for gay and lesbian writers. Modern Times Books 888 Valencia St. 7:30 pm, free.

THURSDAY THE 22ND

Kufeld on Cuba - Photojournalist Adam Kufeld talks about his portrait of the besieged island plus an update on the current situation by Medea Benjamin of Global Exchange. Modern Times Books 888 Valencia St., 7:30 pm, free.

The Storyteller with Nike Ains and Other Barrio Stories - Author Kleya Forte-Escamilla reads her tales of real and magical possibility. Old Wives' Tales 1009 Valencia St., 8 pm, \$3-10. 821-4675

FRIDAY THE 23RD

"Greenman" - Murder, mayhem, perversion and brutality run rampant in the premiere of Adam Kahane's vision of chaos in Any town

U.S.A. Also showing is Kahane's "Eyeball", a socket to me thriller and selected shorts. ATA 992 Valencia St. 8:30 pm, \$5. Also on 9/25 at 2 pm. 824-3890

SATURDAY THE 24TH

Doggy Delinquents - Animal Behavior Specialist Bob Gutierrez class for owners of good dogs gone bad. SPCA 2500 16th St., 3 & 5 pm, free, call 554-3073 to register.

"Una Noche de Alegria" - Latin American musicians sing the poems of Chilean poet Fernando Alegria. Pena del Sur 2870-A 22nd St., 9:30, \$5. 550-1101

SUNDAY THE 25TH

Guide To The Relationship Galaxy - Helen Greico talks about her book on romance in the exciting 90's which includes sections on "fair fighting rules and hospital treatment for failed missions". Old Wives' Tales 1009 Valencia St., 7 pm, \$3-10. 821-4675

Jazz Legend - Glenn Spearman's G-Force at Radio Valencia 1199 Valencia St., 8:30 pm, 826-1199

MONDAY THE 26TH

Martian Monday - Performance art antics from Jennifer Berry, Azel Jones, Mickey Joseph and Michael T. The Marsh 1062 Valencia St. 8:30 pm, \$6. 641-0235

One Broad's Bard - Ellen Brooks of the Theater of Yurgen looks at Shakespeare's lusty ladies with a feminine perspective. Theater of Yurgen 2840 Mariposa St., 8 pm, \$5. 851-1413

TUESDAY THE 27TH

"Vietnam Then and Now" - U.S. Premier of Vietnam War combat and contemporary photography exhibit by Vietnamese photographers. Runs through October 11. Eye Gallery 1151 Mission St., free. 431-6911

THURSDAY THE 29TH

Opening Reception for "Vietnam Then and Now" with three of the photographers Eye Gallery 6:30 pm see 9/27

An Evening With Paul Krassner - "Realist" editor and Yippie Movement co-founder rocks out in 90 minutes of acerbic wit and wisdom. The Marsh 1026 Valencia St., 8:30 pm, \$8-12. Runs through October 2. 641-0235

FRIDAY THE 30TH

3rd Annual Short Attention Span Film and Video Festival - Title is longer than most things on the program, none of which is over two minutes long. ATA 992 Valencia St., 8:30 & 10 pm, \$5. 824-3890

ongoing

Art In Voodoo America, an exhibition of work by Mister Mondo Jud Hart at Cafe Fanari 2773 24th St. Through September 23. 647-9504

Fridays and Saturdays through October 15th - "Anti" a play by Peter Carlaftes. Marilyn Monroe Memorial Theater 96 Lafayette St., 9 pm \$12. 552-3034

Thursdays-Sundays through September 25 - "Once And For All" a new play by Robert Gordon in which a dead son won't stay dead and the rest of the family is also on thin ice. The Marsh 1026 Valencia St., 8:30 pm, 7:30 Sundays, \$8-12. 641-0235

Sundays - Walking history tour of the statues and murals in the area of Justin Herman Plaza conducted by Poet/Historian Peter Garland. Covers everything from the Ohlone Indians to Harry Bridges. Meet at 1 pm at the Ferry Building; look for a tall man in a Renaissance costume and Gaucho hat. 510-523-1988

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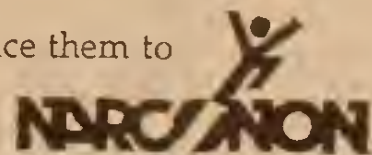


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ROUND WORLD MUSIC REVIEW

by Robert Leaver

MASTER MUSICIANS

Cuban bass player extraordinaire, Cachao, has a new album titled, "Master Sessions, Volume 1." He is credited with being the creator of the mambo, along with his brother in 1939; he also can be credited as one of the originators of the modern "descarga" or jam session. In the fifties he directed many after hours musicians' jams which led to some classic recordings. He has been living in relative obscurity in Miami the past 16 years until Cuban-American actor Andy

Garcia produced an all star concert in his honor; Garcia released a film of this historic show called "Como Su Ritmo No Hay Dos." These musicians were then brought into the studio for a recording session. Apparently they recorded a large volume of material of which this CD is the first release.

There are credits for twenty five musicians on "Master Sessions;" they include Chocolate on trumpet, Paquito D'Rivera on alto sax and clarinet, Alfredo Valdes Jr. on piano, Nestor Torres on flute, Orestes Villato on timbales, Richie Flores on conga, Roland Laserie and Felo Barrio on vocals, countless percussion credits including Francisco Aquabella on two cuts, and a full contingent on brass and reeds.

Like the concert, Cachao starts off with the danzon, Paquito playing beautiful clarinet and Torres superb flute while the strings build the momentum. They move into a big band mambo and then a classic sounding son, "El Son No Ha Muerto"-a fresh measured son the truly show this standard Cuban style is very much alive. They do a couple descargas and a guajira in top form, but perhaps my favorite is

"Cachao's Guirowhich features only the rhythm section- shekeres, percussions, bass and keyboards- aroots jam that they sing to Obatala. This is as African as Afro-Cuban gets. One factor that makes this record so exciting is the excellent recording quality. It's about time Cachao got this kind of respect, but it is a shame it had to come through the likes of Andy Garcia.

Another veteran musician, South African trumpet player Hugh Masakela, has a classic CD out now- "Stimela." This CD is a collection of many of his famous songs from the late sixties and early seventies. Masakela began playing bebop in the fifties and was a member of the first all black South African band with Abdullah Ibrahim, the Jazz Epistles, to have a record released in South Africa. South Africa had its limitations for black artist, so like most other great artists there he had to leave. He came to the USA and eventually had a number one hit here with "Grazin' in the Grass" in 1966.

Also included here is the classic lament for the plight of black workers in the mines of South Africa, "Stimela."

Masakela settled briefly in Ghana, Guinea, and Botswana, but always returned to the US. For a while he was married to South Africa's most famous singer, the wonderful Myriam Makeba and last year they reunited for a musical tour which produced an excellent live record, "Hope." It was during that tour that Makakela was able to vote for the first time. After more than 30 years he could return home.

Another African musician who made it big around the same time as Masakela was Camerounian saxophone player Manu Dibang. Dibango had come to Paris in the sixties and became one of the first African

musicians to make it in France, playing with Congolese musicians, French musicians, and others. In the early seventies he adopted an afro-funk style and had a huge international hit with the tune "Soul Makossa."

He even performed the tune in Yankee Stadium, NYC with the FAnia All Stars (check out the clip in the video of "Salsa: the MOvie" and the interview in Puerto Rico by the young Geraldo Rivera). So, Manu went on to international fame and many diverse musical projects, including musical director for the state television network in Abidjan, Ivory Coast.

Manu Dibango had a new release out now entitled "Wakafrika." The amazing picture on

the cover features Manu as Africa, with his shoe for Madagascar. The concept behind the album was to bring famous African singers to record classic African songs. So, we have Yousou N'Dour from Senegal doing an excellent version of "Soul Makossa", Salif Keita from Mali doing Toure Kunda's "Emma", Papa Wemba from Zaire with Angelique Kidjo of Benin doing a duet on "Ami Oh!", King Sunny Ade doing Olantunji's tune, "Jingo", which Santana made famous, and so on. Some tunes work better than others but overall it is a diverse funky record with superb musicianship. You can see this living legen in person at Slim's on Thursday September 8.

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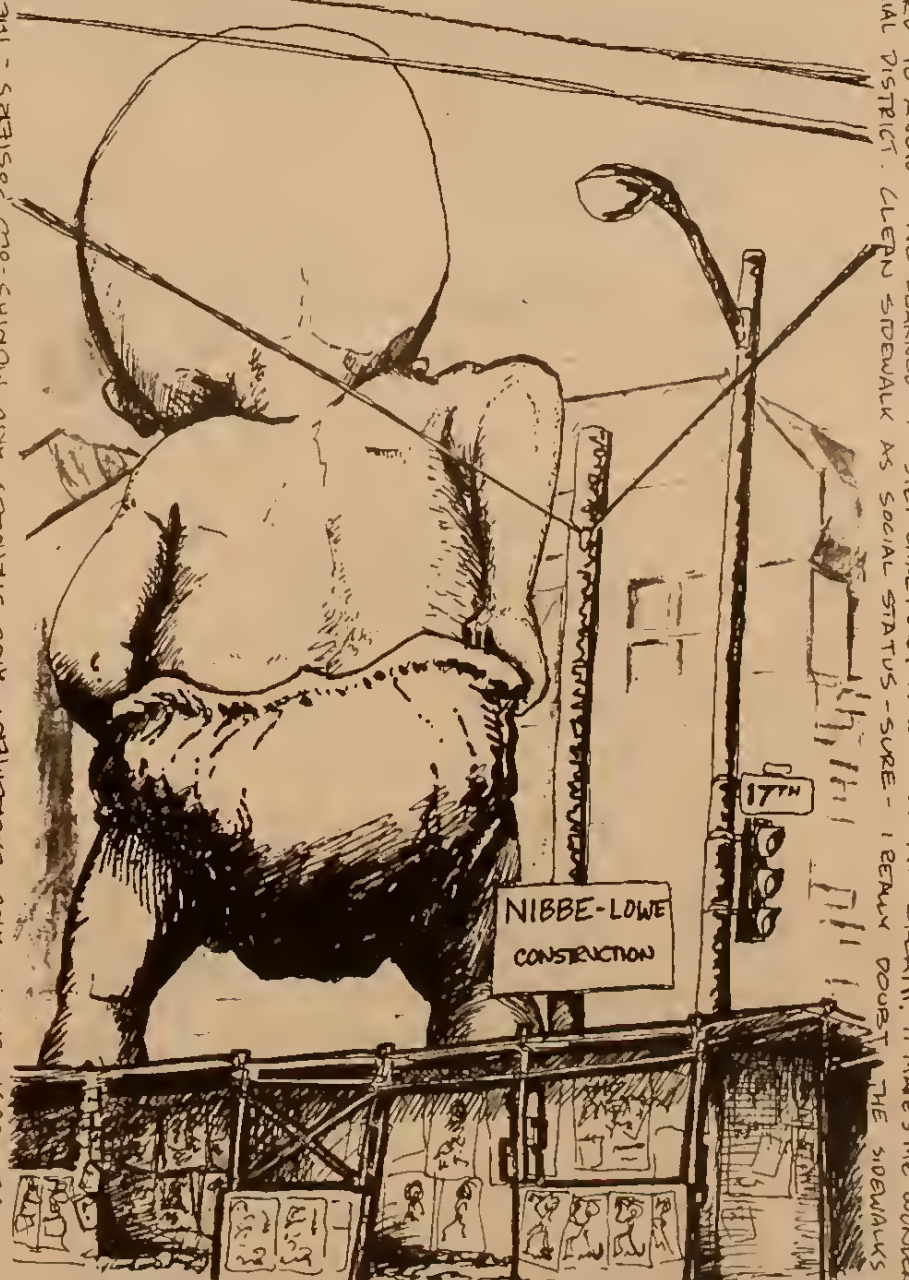
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STINKING BADGES

by Frank Deadbeat

"Find anything yet, Snookums?"

"Not yet, Sweetcakes."

Her hair bright in the morning light, her bare legs crossed, Anne said, "the rent isn't going to pay itself, you know."

I gave her my most pathetic hangdog look.

"Oh no you don't! You still owe me from last month, remember?"

"Yeah, I know. I need a drink."

"It's ten a.m.! Keep looking. You're a college graduate, a writer for Chrissakes. I'm sure you'll find something."

I picked up the newspaper again, looked under "S". There sure were a helluva lot of ads for Security Guards. No experience, no skills, no brain required.

"Go for it," Anne said.

The next day of that summer of '83 found me contemplating suicide at the offices of Burds International, filling out an application in a big room with thirty or forty other applicants. We were a motley bunch: all ages, races, sizes, and degrees of alcoholism...everything from hoods to punks to imbeciles to morons, I thought, with a few starving artists and students thrown in for good measure. After we'd completed our applications and our tax forms and were shown a film strip explaining that security guards are not cops and have no more authority to crack somebody's skull open with a flashlight than any other private citizen, we were hired. All of us. No reference checks, no piss tests. Security was the fastest-growing industry in Reagamerica. It still is!

"Well, Snookums?" Anne was lying in wait for me.

"I got the job," I said, eyeing the overhead light fixture and wondering if it would support my weight.

"Congratulations! I'm so proud of you!"

We had a drink or two and celebrated in the usual sweet way, sans clothes, and pretty soon I forgot all about the light fixture — remembering why I needed a job in the first place: to maintain our love shack. Anne was

not the kind of girl who'd do it in the bushes, under the homeless stars. Can't say I blamed her; I was becoming rather fond of the indoors myself.

My first guard post was at a steel factory, Federated Metals, not far from Hunter's Point. They needed four guards: two to work the swing and graveyard shifts five days a week, and two part-timers to fill in on weekends. All four of us were trained at the same time, by a white-haired old sergeant whose military crew-cut revealed a missing ear. His silver scar shone in the moonlight like the big steel beams stacked in the yard. A ring of keys jangled against the handcuffs on his belt. We four trainees took turns carrying the heavy Detex clock as the sergeant marched us around to the various locations of the outdoor Detex keys — me fantasizing about making a run for freedom, but thoughts of Anne's bare legs uncrossing kept me steady. That, and wondering if the sergeant's gun was loaded.

Inside the cavernous smelting room, having guided us through an interior Detex round of the entire factory, the Sarge stopped at a men's room door. "You boys wait here," he said, "I gotta empty out my bag. Might be a while, so smoke 'em if ya got 'em."

All four of us lit up. Of course we all smoked cigarettes, as if the polyester uniforms we wore weren't proof enough that we were losers. Of the other three trainees, one was about my age, a student, chubby and slack.

"What does he mean, his 'bag'?" the student asked, and I explained it to him while the other two looked on. It was hard to tell how old the other two were. The balding, wiry little rat-faced guy smoking in quick, nervous puffs could have been as young as thirty-five or as old as fifty. His thin grey hand shook a bit as it jerked the cigarette to and from his lipless, grinning mouth, his nails gnawed to the flesh. The other man was tall, black, solid, taciturn, with a vaguely military bearing — the round Detex clock hanging by a black leather strap from one big shoulder — an aloof expression blowing smoke down his moustache at us



honkies. Probably he resented being lumped in with such no-accounts in such a dead-end job, but, like us, for one reason or another he had no choice. Maybe he had a family to support; the rat-faced guy probably had some kind of fermentation habit; the student had tuition fees and weed; I had the love shack. We all had something we to keep, presumably worth selling off our lives at \$3.65 a slice. I couldn't wait to tell Anne how soul-degrading and awful it was, so she'd feel guilty about not supporting me like she should — me being a literary genius and all.

"Uh, is there going to be a test on this stuff?" said rat-face, still grinning.

"On what," I said, "colostomy bags?"

"No no no, I mean — I mean the clock. I'm not sure I understand about the clock."

"It's pretty simple, really. You just go from place to place where the Detex keys are hung, and when you turn them in the keyhole in the side of the clock, it records what time you turned each key at each location. That way there's a record of when and how fast you made your rounds."

"I know, but there's so many keys, I can't —"

Just then the sergeant reappeared, accompanied by a faint brown odor. "Whose turn to carry the clock?"

Without a word, the black man handed it to rat-face by its leather strap.

"Now," the Sarge said, "let's retrace our steps. Do you remember where the last key was?"

Poor rat-face grinned to me for help, his eyes dancing with panic. I nodded subtly toward the steel pylon on which the last key was hung. He took the hint; we followed him. His hand shook as he turned the key, his face shiny with sweat.

"Awright, now the next one."

"I—I don't remember."

"Think."

"I—I—I—I CANT! THERE'S TOO

MANY!"

"Son, relax. Just think a minute."

For one full minute he scrunched up his pointy face like he was grunting out a turd, a Burd turd, then — "N-N-NO! YOU THINK A MINUTE! HA! HA! HA! HA! HA!"

His crazy laugh reverberated in the empty factory as he lit out — swinging the Detex clock over his head like a bolo. The rest of us just stood there, stunned. I fought the urge to laugh. The Sarge said, "isn't anybody going to stop him?"

For a Kodak moment we all stood blinking at each other, then the black man shook his head, let out a deep sigh, and ran after the escaping lunatic. Flatfooted Sarge trotted after the two as fast as he could — fat college boy and Shakespeare bringing up the rear. Out in the moonlit yard, we saw the pursuer closing in on rat-face, who had run tittering past the guard shack, out the gate into the parking lot to slam the Detex clock repeatedly and savagely against the hood of the Sarge's big American car.

"My God," the student said, "I don't believe this company! It's like a goddamned Cult of the Weird!"

"Yeah," I laughed, "but it sure beats working downtown in a suit and tie, doesn't it?"

He looked at me like I was crazy, so I laughed some more. We both flinched at the sergeant's warning shot ringing out across the steelyard.

"Holy crap," Anne said when I told her. "What happened then?"

"They wrestled him down and Sarge put the cuffs on him. Guess it doesn't pay to lose your cool on this job."


"Wow. Are you alright? Is there anything I can do?"

"Well...I am still wearing the uniform. Wanna play Prisoner of Cell Block 7?"

"Oh Frank..."


I held on tight that night, afraid of what might happen to me if I let her go.

EL BUEN SABOR



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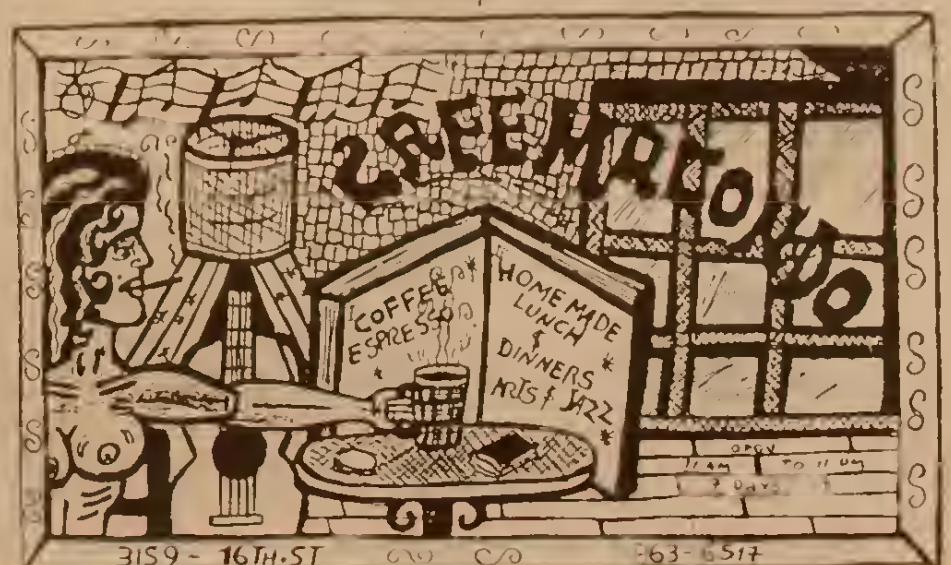
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